

# AMERICAN MUSIC TEACHER

Boston University  
College of Music  
Library

## CONTENTS

Boston University  
College of Music  
Library

■ THE NATIONAL MUSIC COUNCIL .....	Edwin Hughes	1
■ COMPOSITION AS A MEANS OF TEACHING MUSICIANSHIP AND OF CORRELATING MUSICAL IDEAS .....	Karl Ahrendt	2
■ PUBLISHED CONTEMPORARY PIANO MUSIC .....	Carlos Moseley	4
■ SINGERS AND MUSICIANS .....	Henry Charles	6
■ CHURCH MUSIC CORNER .....		7
■ THE YOUNG PIANO TEACHER SELECTS TEACHING MATERIALS .....	William Krevit	8
■ DEPARTMENTS		
From the Editor—Guest Editorialist, Barrett Stout .....	Second Cover	
Student News .....		10
From the State Organizations .....		11
Recent Releases .....		20
Advertisers' Index .....		24

SEPTEMBER - OCTOBER, 1953

PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

# AMERICAN MUSIC TEACHER

Vol. 3 No. 1

Published by Music Teachers National Association  
SEPTEMBER-OCTOBER, 1953

\$3.00 a year

S. TURNER JONES, Managing Editor  
LUCILE RICE JONES, Associate Editor

Editorial Committee: LUTHER RICHMAN, chairman;  
THEODORE M. FINNEY, DUANE H. HASKELL, S. TURNER JONES,  
WILLIAM S. NEWMAN, BARRETT STOUT

## From the Editor

*(It is our pleasure to present MTNA President Barrett Stout as our guest editorialist for this issue. From time to time, other guest editorialists will appear in this column.—S.T.J.)*

IF I were to undertake to give a brief answer to the question, "How can I be an inspiration to my pupils?" I should say, "By retaining in my approach and attitude toward all forms of art the enthusiasm of youth." For a large number of music teachers this does not appear to be easy to do. In fact, one meets so many music teachers who have lost their ability to enjoy music any more because of an habitual hypercritical or even cynical attitude, that one is almost persuaded to say that it is the exception to find music teachers past the age of forty who have retained their youthful enthusiasm for art. On many occasions I have been robbed of my just rights to enjoy a fine concert by the critical attitude of a music-teacher companion who found it impossible to tolerate a performance that varied from his preconceived ideas of interpretation. On such occasions I always try to visualize what goes on in that teacher's studio. He probably is a skillful, matter-of-fact performer. He may be a scholarly musician with a great fund of information, but, having lost the enthusiasm of youth, he fails to inspire his students, and unwittingly contributes to the long list of music students who, when they are graduated or cease their music lessons, rejoice that they must not practice any more. It is a sad commentary on the music teaching profession that the lack of this motivating inspiration, born of en-

*(Continued on page 16)*

## MUSIC TEACHERS NATIONAL ASSOCIATION

Founded 1876

*President:* BARRETT STOUT  
Louisiana State University  
Baton Rouge, Louisiana

*Vice-President: Program*  
KARL KUERSTEINER  
Florida State University  
Tallahassee, Florida

*Vice-President: State and Divisions*  
DUANE H. HASKELL  
Arkansas State College  
State College, Arkansas

*Vice-President: Membership*  
VIRGINIA FRANCE  
2309 Pennsylvania Avenue  
Dallas, Texas

*Recording Secretary:*  
JOHN LOWELL  
University of Michigan  
Ann Arbor, Michigan

*Treasurer:* LELAND A. COON  
University of Wisconsin  
Madison 6, Wisconsin

## EXECUTIVE COMMITTEE

The above officers with:

STORM BULL, University of Colorado, Boulder, Colorado  
JOHN CROWDER, University of Arizona, Tucson, Arizona  
OSCAR DEMMLER, 129 Wynoka, Pittsburgh, Pennsylvania  
THEODORE M. FINNEY, University of Pittsburgh, Pittsburgh, Pennsylvania  
ESTHER GOETZ GILLILAND, 301 West Marquette Road, Chicago 21, Illinois  
HERBERT H. GOULD, 1913 Stewart Road, Columbia, Missouri  
BENJAMIN GRASSO, G. Schirmer, Inc., 3 East 43rd Street, New York, N. Y.  
CAROLINE E. IRONS, 3831 Mera Street, Oakland, California  
RAYMOND KENDALL, University of Southern California, Los Angeles, California  
LAVAHN MAESCH, Lawrence Conservatory, Appleton, Wisconsin  
HENRIETTA McELHANY, Leonard Building, Spokane, Washington  
HAZEL D. MONFORT, 817 College Avenue, Alva, Oklahoma  
OTIS J. MUMAW, Kansas State Teachers College, Pittsburg, Kansas  
WILLIAM S. NEWMAN, University of North Carolina, Chapel Hill, North Carolina  
LUTHER RICHMAN, Montana State University, Missoula, Montana  
HAROLD SPIVACK, Music Division, Library of Congress, Washington, D.C.  
DONALD M. SWARTHOUT, University of Kansas, Lawrence, Kansas  
ROY UNDERWOOD, Michigan State College, East Lansing, Michigan  
AMY OLMSTED WELCH, 1400 S.E. 60th, Portland 15, Oregon  
DIXIE YOST, 842 West Solano Drive, Phoenix, Arizona

## DIVISIONS

### WESTERN

*President:* AMY OLMSTED WELCH, 1400 S.E. 60th, Portland 15, Oregon  
*Vice-President:* HENRIETTA McELHANY, Leonard Building, Spokane, Washington  
*Secretary:* VICTOR PAUMANN, Phoenix College, Phoenix, Arizona  
*Treasurer:* MARGARET McHALE, 130 Ohio Street, Butte, Montana

### SOUTHWESTERN

*President:* HAZEL D. MONFORT, 817 College Ave., Alva, Oklahoma  
*Vice-President:* HUGH MILLER, University of New Mexico, Albuquerque, N.M.  
*Secretary:* EVELYN BOWDEN, Ouchita College, Arkadelphia, Arkansas  
*Treasurer:* MRS. C. J. GIROIR, 818 West 14th, Pine Bluff, Arkansas

### WEST CENTRAL

*President:* OTIS J. MUMAW, Kansas State Teachers College, Pittsburg, Kansas  
*Vice-President:* To be elected  
*Secretary-Treasurer:* FRANKLIN B. LAUNER, Christian College, Columbia, Missouri

### EAST CENTRAL

*President:* LAVAHN MAESCH, Lawrence Conservatory, Appleton, Wisconsin  
*Vice-President:* CLARA LOUDENSLAGER, 827 Woodward Avenue, Toledo, Ohio  
*Secretary-Treasurer:* RAYMOND GERKOWSKI, Music Department, Flint Public Schools, Flint, Michigan

*Executive Secretary:* S. TURNER JONES  
32 Browning Street, Baldwin, N. Y.

American Music Teacher is published five times a year. Issues are dated:  
September-October, November-December, January-February, March-April, and May-June

Communications to AMERICAN MUSIC TEACHER should be addressed to:  
S. Turner Jones, 32 Browning Street, Baldwin, N. Y.

IR  
S,





# THE NATIONAL MUSIC COUNCIL

EDWIN HUGHES

FOR many years the need for a forum for the nationally active musical interests in the United States, professional, industrial and lay, was felt in numerous quarters. Associations representing these varied national interests had been in existence, in some cases, for well over half a century, but there had never been a successful attempt to bring these organizations together in one body, so that their representatives could sit at a council table and discuss national musical problems.

The need for such a body was met through the organization of the National Music Council, which was incorporated as a non-profit membership corporation in April, 1940, the members being limited to nationally active musical associations, professional and commercial. Its initial membership of thirteen has now grown to forty-five such organizations, embracing nearly all important national musical associations in the United States. The total individual membership of the forty-five member organizations numbers over 600,000. The Music Teachers National Association is one of the original charter members of the National Music Council.

The real impetus to the forming of the National Music Council was given by Mrs. Julia Fuqua Ober, President of the National Federation of Music Clubs, at the Washington, D. C. Convention of the Music Teachers National Association in 1938, when Edwin Hughes was President of the Association. During the Convention, Mrs. Ober called a meeting of representative musicians to consider the formation of a national council. At this meeting Harold Spivacke was appointed Chairman of the Organizing Committee, which met for about a year at intervals in

New York City, accomplishing all the preliminary work that led up to the actual organization of the Council.

## Purpose

The prime purpose in creating the Council was the establishment of a national forum for the consideration of musical matters of nationwide importance, where the leaders in musical activities could meet for the free discussion of their problems, and for action on these problems when deemed advisable. A great part of the Council's activities is continuously directed toward the advancement of American music and the interest of American musicians. As set forth in its By-Laws, the purposes of the National Music Council are as follows:

1. *To provide the member organizations with a forum for the free discussion of problems affecting the national musical life of this country.*
2. *To speak with one voice for music whenever an authoritative expression of opinion is desirable.*
3. *To provide for the interchange of information between the various member organizations.*
4. *To encourage the coordination of efforts of the member organizations, thereby avoiding duplication or conflict.*
5. *To organize exploratory surveys or fact-finding commissions whenever the Council shall deem them necessary for the solution of important problems.*
6. *To encourage the development and appreciation of the art of music and to foster the highest ethical standards in the professions and industries.*

The Council has brought about cooperative action among its various members on important national musical projects. Through bringing together at its General Meetings leading figures in all phases of musical activity, it has emphasized the interrelation and interdependence of these various activities, and has formed bonds of cooperation between the art and the industry of music.

Around its council table sit nationally known composers, conductors, performers, teachers, music librarians, bandleaders, hymnologists, and musicologists, side by side with manufacturers of pianos and other musical instruments, music publishers, concert managers, radio and television broadcasting officials, music merchants, and representatives of music clubs, musical fraternities, music licensing societies and piano tuners' associations. For the first time in our country such a forum, embracing leaders in all these musical activities has been made possible through the establishment of the Council.

General Meetings of the Council take place at least twice each year, and additional meetings may be called. The Executive Committee of the Council meets once each month, except during the summer. Professional associations comprise about two-thirds of the membership, and on the Executive Committee they are represented by more than a working majority. Attending the General Sessions of the Council are the presidents of its member organizations or their representatives, authorized to act for their organizations. Subjects of national musical interest and significance are submitted by member

(Continued on page 20)

Edwin Hughes is the Executive Secretary of the National Music Council.

# Composition as a Means of Teaching

## Musicianship and of Correlating Musical Ideas

Address Delivered at MTNA National Convention, 1953

### KARL AHRENDT

I AM happy for the opportunity to speak on the subject, "Composition as a means of teaching Musicianship and of Correlating Musical Ideas," for it has served to put into writing, with some plan of communicative form, ideas and relationships which have been increasingly a part of my philosophy in the teaching of first year composition.

I have chosen the term *musicianship* because I have long been intrigued by its implications in the teaching of music. No doubt much of what I shall say will not be novel or startling to any of you. I shall not quote from recognized authorities, national or international, to bolster my points of view. However, I do offer these remarks as highly personalized reactions which the study and practice of music have had on me.

#### Meaning of Term

One may look in vain in all of the standard music reference books for a satisfying definition of *musicianship*. As a matter of fact, one cannot even find the term in the music dictionaries. Nevertheless, we use the word among ourselves quite freely I should venture to guess. As a young aspiring student I distinctly remember the artist faculty of those days referring to so and so "displaying excellent musicianship" without elaborating further on its meaning. The innuendo of the term fascinated me. It wasn't until later, when I studied composition, that I began to appreciate the true meaning of the word. No doubt the realization of the great help the study of composition has been to me has crystalized my thinking concerning its vital role in the

comprehension of our musical "Gestalt."

In our modern complex government set-up it has been found necessary to have coordinators to tie in the various and numerous branches of a complete agency. The study of music, also complex in nature, likewise needs a coordinating course to tie the techniques and information learned in various theory courses together. The first year course in Composition presents an excellent opportunity to accomplish such a purpose. Such a course offers the student a means in which he may better see the relationships, one to the other, of the various cubby-holes of musical knowledge which the pedagogy of curriculum division has produced. Here the instructor has the chance to bring into practical common focus the facts learned in Music History, Basic Theory, Counterpoint, or Form and Analysis. In early courses of music theory the student is necessarily engaged in learning the techniques with little or no time to apply them into a musical whole. For example, he learns in harmony about the technique of modulation, that is *how* to modulate. In composition he learns *when* to modulate. If left at the first stage, the student tends to become a musical "Humpty-Dumpty," that is, he can analyze and take music apart. He needs to be able to stand off and get the aesthetic feeling for the whole.

In composition the various techniques learned in counterpoint can now be applied to the greatest advantage. The student should be encouraged to allow these techniques to become a part of the fabric of his music, thereby increasing the musical interest and giving vitality to the art form.

Composition experiences create the need for techniques and knowledge

of their manipulation. The Form and Analysis course has supplied this need to a certain extent by familiarizing the student with techniques used by various composers. But now in composition the need for applying and supplementing these techniques becomes vital. A person writing a series of variations will consult Beethoven with a great deal more enthusiasm after he has attempted to write on the basis of his own meager knowledge, than will a member of a Form and Analysis class who is looking for specific material in order to complete an assignment.

#### 19th Century Prejudice

In his History of Music or Appreciation courses the student has, through the use of recordings, become familiar with the music of all periods in musical history. He has no difficulty in accepting the music of the 17th, 18th and 19th centuries, as this is the music which he has been learning and perhaps performing himself for years. The modal music of the 16th century and earlier periods sounds slightly strange to the average student who has been brought up in the major and minor scale tradition. But it is the music of the present day, the music of his own century, that he usually finds the most difficult to comprehend. When the student enters the composition class, this "19th century prejudice" as I call it, makes itself evident in his initial attempts at creative writing. As the course progresses, the composition teacher can encourage the student to expand his working vocabulary to include not only the major and minor scales but also the less familiar ones, as well as original scale patterns of his own invention. He should also be given the opportunity to experiment with

Karl Ahrendt is Head of the School of Music, Ohio University, Athens, Ohio.

many of the devices used by contemporary composers. Excursions can be made into the possibilities of modal and polyharmonic as well as the so-called atonal or Twelve Tone style of writing. In addition to harmonic considerations, the various contemporary idioms offer excellent opportunity to explore the rhythmic and melodic content which are so important. Rhythmic freedom and variety can be illustrated in terms of changing time signatures and permutation, to name a few.

As the student begins to experiment with these various devices on his own, he becomes increasingly interested in the music of our contemporary composers and often spends much time listening to records and trying sincerely to comprehend the idiom in which these composers express their ideas. The original prejudice which he might have held against this music when it was introduced through the History class has been lessened or entirely erased and a whole new world of sound has been opened to him—a half century of outstanding musical achievements of which he was only half conscious before.

### Aesthetic Principles

In addition to correlating techniques and information learned in earlier music courses, a class in first year composition might call to the students' attention, in a refreshing way, general aesthetic musical points of view. I say, in a refreshing way, because the aesthetic principles will be in terms of the students' own composition. I can not think of a better way to capture the average student's interest. A few of these principles could be:

1. *Relation of Form to Content.* Sometimes the Content of the opening bars of a piece can indicate its over-all form or its category of expression. Some students are natural miniaturists and most everything they write seems to fall into the small forms, while others think in more grandiose terms. The important lesson to be learned here in the development of musicianship is that if the student can to a certain extent become conscious of or solve the aesthetic problem of the relation of Form to Content in his own music, how much more then is he able to judge how other composers have

solved the same problem.

2. *Selection of Ideas.* The student soon learns that the difficulty is not what idea can come to his mind, but rather, which idea of several he should use. In short, the problem becomes one of selection involving even greater considered judgment.

3. *Musical Expansion.* The student learns how to keep his compositional boat afloat longer because the early common fault is what I call, "compositional short-windedness." Accordingly, he becomes interested in the techniques of musical expansion, not for their own sakes, but because he sees a need for them in his own creation. Occasionally one encounters a student whose natural tendency is musical verbosity. In such a case the treatment would involve bringing to his attention ways and means of "judicious cutting."

4. *Consistency of Style.* One of the opportunities the teacher of composition can take advantage of, is to make the student conscious of musical style and the necessity of preserving consistency of style within a given piece of music. This knowledge serves to broaden the student's background by making him conversant with the outstanding elements and ingredients of important stylistic landmarks, namely, the classic, romantic, impressionistic, expressionistic, and even the atonal. If this aesthetic principle of consistency of style is insisted upon, the student stands to gain a much keener insight into one of the salient elements of musical judgment which will greatly assist him in answering the question so often asked, "What is good music?"

5. *Economy of Means.* As an opening wedge in the learning of this great artistic principle it is helpful to bring to the student's atten-

tion the fact that he does not need the whole palate to produce a good composition. A practical means to such an end would be to have him compose a short piece using, let us say, only the notes in the pentatonic scale. On first thought, one usually is of the impression that limitation of means increases the difficulty. Along this line of thought the Germans have a saying as follows: "Nur in Beschränkung zeigt sich erst der Meister," or freely translated, "Only in limitation does the mark of the master show up." This is certainly true basically. Paradoxically, however, I have found the average student beginner compositionally tongue-tied when presented with a full palate. He is better able to get started when given a set of restrictions. Then, as an added asset or dividend, he will find it easier to preserve stylistic consistency, and the instructor will be presented with an opportunity to show him the ways to achieve variety within restricted means.

### By-products

Now, there are certain other benefits to be derived from the study of composition which cannot be classified under the foregoing headings of correlating techniques or aesthetic principles. But since these do make their contribution to the development of that elusive thing called "musicianship" I think they deserve some comment in this paper. They might aptly be called the "by-products" of the study of composition. One is the awakening of the student to the problems and possibilities of other instruments besides his own. After he has tried his hand at writing a song, the bassoon player will in the future be more interested in the songs of other

(Continued on page 24)

### RECENT APPOINTMENTS OF CHAIRMEN OF MTNA STANDING COMMITTEES

MTNA President Barrett Stout announces the appointments of Dr. Lawrence Perry of Hunter College, New York, as Chairman of the School Music Committee, Dr. T. Smith McCorkle of Texas Christian University as Chairman of the Committee on Strings, and Miss Polly Gibbs of Louisiana State University as Chairman of the Junior Piano Committee.

# PUBLISHED CONTEMPORARY PIANO MUSIC

A List Compiled by CARLOS MOSELEY

The following list of piano works by contemporary composers is by no means an all-inclusive one, as will quickly be seen from its length. It has been limited not only to published works, but to those published works which are believed to be available for purchase in the U.S.

The choice of composers also has been limited to those whose general output has seemed of significance and whose style or styles reflect contemporary trends in writing, and to those who have attained national or international reputation. Composers whose works are widely known and whose writing is more closely associated with the generations preceding our own (such as Rachmaninoff, Gretchaninoff, Dohnanyi, Medtner, de Falla, Delius and Bax) have not been included, though some of these are living and active today.

Once the composer had been selected for inclusion, all of his currently published solo piano works and works for piano and orchestra were then listed, regardless of the significance which the compiler might attach to individual works or to their degree of difficulty. The word "all" in the preceding sentence must be regarded as editorial license, since again pretense at completeness must be disclaimed. The titles are those which have been discovered in current catalogs and through personal search of indices and store-rooms of many publishing houses whose catalogs are out-of-date or undergoing revision.

Unfortunately, a number of the formerly published piano compositions by the composers listed are for various reasons not currently available here, even though many of them have become part of the established internationally known literature. The cases of Szymanowski, Pizzetti, Malipiero are cited as instances.

It is hoped that a list of this kind will be useful to teachers and performers who are frequently confronted by lack of information as to the publishers of works in other than the standard repertory, and that it may increase for some their acquaintance with new composers as well as with additional works by composers of this century already familiar.

## KEY TO PUBLISHERS

AMC	American Music Center, 250 W. 57th St., New York City, New York (Representing Arrow Music Press, Inc., New Music)
AMP	Associated Music Publishers, 25 West 45th St., New York City, N. Y. (Also agents for: Edition Bote and G. Bock, Berlin; Breitkopf and Haertel, Leipzig—Wiesbaden; Broadcast Music Inc., New York; Broadcast Music, Inc., Canada, Ltd., Toronto; Ludwig Doblinger, Vienna; Editions Max Eschig, Paris; Adolph Nagel, Hannover; Oestereichisches Bundesverlag, Vienna; B. Schott's Soehne, Mainz and Schott and Co., Ltd., London; N. Simrock, Leipzig; Universal Edition, Vienna)
APS	Arthur P. Schmidt, 120 Boylston St., Boston, Massachusetts
Ar	Arrow Music Press, Inc. (See American Music Center)
Ax	Axelrod Publications, Snow Street, Providence, Rhode Island
Bom	Bomart Publications, Inc., Hillsdale, New York
BB	Broude Brothers, 56 West 54th St., New York City, New York (Also agents for Augener Edition)
B	Boston Music Co., 116 Boylston, Boston, Massachusetts
B&H	Boosey & Hawkes, Inc., 30 West 57th St., New York City, New York
CCB	C. C. Birchard, 285 Columbus Ave., Boston, Massachusetts
CF	Carl Fischer, Inc., 62 Cooper Square, New York City, New York
CFP	C. F. Peters Corp., 881 Seventh Avenue, New York City, New York
CP	Composers Press, 853 Seventh Avenue, New York City, New York
Del	Delkas Music Publishers, 1619 Chestnut Street, Philadelphia, Pa.

EBM	E. B. Marks Corp., RCA Building, Radio City, New York City, New York
ECS	E. C. Schirmer Music Co., 221 Columbus Avenue, Boston, Massachusetts
Ed. Mus.	Edition Musicus, 23 W. 47th St., New York City, New York
EV	Elkan-Vogel Co., Inc., 1716 Sansom St., Philadelphia, Pa. (Also agents for: Durand & Co.; Jean Jobert, H. Lemoine & Co.; Editions H. Herelle; Amphian Edition; Le Chant du Monde)
G	H. W. Gray Co., 159 East 48th Street, New York City, New York (American Agents for Novello & Co.)
Gal	Galaxy Music Corp., 50 West 24th Street, New York City, New York
GS	G. Schirmer, Inc., 3 East 43rd Street, New York City, New York
Har	Hargail Music Press, 130 West 56th Street, New York City, New York
HF	Harold Flammer, Inc., 251 West 19th Street, New York City, New York
Int	International Music Co., 509 Fifth Avenue, New York City, New York
K	Edwin F. Kalmus, 112 West 89th Street, New York City, New York
JF	J. Fischer & Brother, 119 West 40th Street, New York City, New York
L	Leeds Music Corp., 1270 Sixth Avenue, New York City, New York (Also representatives for Israeli Music Publications)
M	Mills Music Co., 1619 Broadway, New York City, New York
Merc	Mercury Music Corporation, 47 West 63rd Street, New York City, N. Y. (Owners also of Music Press and Weaver, Levant Publications and representatives of Heugel & Cie of Paris)
MPHC	Music Publishers Holding Corp., 619 W. 54th Street, New York City, New York
MW	M. Whitmark & Sons (See Music Publishers Holding Corp.)
NM	New Music Editions (See American Music Center)
Ox	Oxford University Press, 114 Fifth Avenue, New York City, New York
Pr	The Theo. Presser Co., Bryn Mawr, Pa. (Also representing Oliver Ditson and John Church Editions)
R	G. Ricordi & Co., 132 West 21st Street, New York City, New York
Rob	Robbins Music Corp., 799 Seventh Avenue, New York City, New York
Sal	Salabert, Inc., 1 East 57th Street, New York City, New York (Also agents for Rouart-Lerolle et Cie; Maurice Senart; Benoit; Deiss; Gaudet; Gilles; Mathot.)
Sou	Southern Music Publishing Co., 1619 Broadway, New York City, New York
V	Valley Music Press, Smith College, Northampton, Mass.
W	Weintraub Music Co., 853 Seventh Avenue, New York City, New York

Anheil, George	Second Sonata Sonata No. 4 Sonata No. 5 Suite Two Toccatas	(NM) (W) (W) (GS) (GS)
Appelbaum, Stanley	Introduction to Dissonance	(Har)
Ardevol, Jose	Sonatina	(NM)
Arnell, Richard	Recitative and Aria, Op. 53 Siciliana Furante Sonatina, Op. 61 (1 Piano, 4 Hands) Twenty-Two Variations on an Original Theme (M)	(AMP) (Merc) (AMP)



Auric, Georges	Elegie (Luc and James)	(Sal)	Brant, Henry	Two Sarahandes	(NM)
	3 Impromptus	(AMP)	Britten, Benjamin	Concerto No. 1, Op. 13	(B&H)
	Laendler	(Sal)		Scottish Ballad, Op. 26, for Two Pianos and Orchestra	(B&H)
	Petite Suite	(Merc)		Suite for Piano (Holiday Diary) Op. 5	(B&H)
	Romance, La Lettre de Puck	(Sal)		Two Pieces for Two Pianos, Op. 23	(B&H)
	Rondo, No. 9 from "L'Eventail de Jeanne"	(Merc)		(a) Introduction and Rondo alla Bulerica	(B&H)
	9 Short Pieces	(AMP)		(b) Musurka Elegiac	(B&H)
	Sonata in F	(Sal)	Cage, John	Sonatas and Interludes	(NM)
	Sonatina	(Sal)	Carpenter, John Alden	Concertino for Piano & Orchestra	(GS)
Badings, Henk	Acacias (4 hands, 1 piano—5 vols.)	(AMP)		Danza	(GS)
	Reihe Kleiner Klavierstücke (8 pieces)	(AMP)		Diversions (5 pieces)	(GS)
	Sonata	(AMP)		Impromptu	(GS)
Barber, Samuel	Excursions	(GS)		Little Dancer	(GS)
	Sonata, Op. 26	(GS)		Little Indian	(GS)
Bartok, Bela	Album of Selected Pieces for Piano	(ECS)		Polonaise Americaine	(GS)
	Selected Works for Piano (includes	(GS)		Tango Americain	(GS)
	Funeral March; Rhapsody, Op. 1;		Carter, Elliott	Piano Sonata	(Merc)
	14 Bagatelles, Op. 6; 2 Elegies, Op. 3B;		Castella, Alfredo	A la Maniere de: Vol. I	(Sal)
	Sketches, Op. 9; 4 Dirges; 2 Roumanian			A la Maniere de: Vol. II	(Sal)
	Dances, Op. 2A; 3 Burlesques, Op. 2C;			"A notte alta"	(R)
	Sonatina	(B&H)		Barcarolle	(R)
	Allegro Barbaro	(B&H)		11 Pieces Enfantines	(AMP)
	Concerto No. 2	(B&H)		2 Ricercari on the name B-A-C-H	(Sal)
	Concerto No. 3	(B&H)		Sarabande	(R)
	Fifteen Hungarian Peasant Songs	(B&H)		Sonatina	(R)
	First Term at the Piano	(K)(B&H)		Toccata	(R)
	For Children (revised and arr.)	(L)(K)(B&H)		Variations sur une chancene	(Sal)
	Vols. I & II		Castelnovo-Tedesco, Mario	Candide	(L)
	Four Dirges	(L)(B&H)		"Onde", Two Studies	(R)
	Fourteen Bagatelles, Op. 6	(B&H)		Six Canons, Op. 142	(L)
	Improvisations, Op. 20	(B&H)		Two Film Studies	(R)
	Mikrokosmos (153 progressive studies	(B&H)	Caturla, Alejandro Garcia	Comparsa	(NM)
	in 6 volumes)			2 Dances Cubaines	(Sal)
	Nine Little Piano Pieces (3 volumes)	(B&H)		Pastoral Lullaby	(CF)
	Out of Doors (5 pieces)	(B&H)		Short Prelude No. 1	(NM)
	Petite Suite (6 pieces adapted from	(B&H)	Cazden, Norman	21 Evolutions	(Ar)
	"44 Duos for 2 Violins")			8 Preludes	(Ar)
	Roumanian Christmas Carols	(B&H)		Sonatina	(NM)
	Roumanian Folk Dances	(B&H)		Tramp Away	(Merc)
	Second Fantasia from "Four Piano Pieces"	(B&H)		Variations	(Merc)
	Seven Sketches, Op. 9	(EBM)(B&H)	Chanler, Theodore	A Child in the House	(Ar)
	Sonata	(B&H)		3 Short Pieces for Piano	(Merc)
	Sonatina	(K)(B&H)		Toccata	(Merc)
	Study for the Left Hand from "Four Piano	(B&H)	Chavez, Carlos	Concerto	(GS)
	Pieces"			7 Pieces	(NM)
	Sixteen Pieces	(Int)		10 Preludes	(GS)
	Suite, Op. 14	(B&H)		Sonata	(NM)
	Ten Easy Piano Pieces	(L)(K)(B&H)		Sonatina	(Ar)
	Three Burlesques, Op. 2C	(B&H)		"Thirty-Six"	(NM)
	Three Popular Hungarian Songs	(B&H)	Cole, Ubric	Metropolitones.	(GS)
	Three Studies, Op. 15	(B&H)		1. Harlem meander	
	Two Elegies, Op. 2B	(B&H)		2. Lullaby in the Park	
	Two Images (Deux Images), Op. 10	(B&H)		3. Man-about-town	
	Two Roumanian Dances, Op. 2A	(B&H)		Purple Shadows	(GS)
Bauer, Marion	American Youth Concerto, Op. 36	(GS)		Vignette I & II	(JF)
	Aquarelle, Op. 39, No. 1	(Ax)	Copland, Aaron	Concerto for Piano & Orchestra	(Ar)
	Arabesque	(Pr)		Four Piano Blues	(B&H)
	Eight Pieces for Young Pianists	(L)		Our Town Suite	(B&H)
	Elegy	(Pr)		Passacaglia	(Sal)
	A Fancy	(Ax)		Piano Variations	(Ar)
	From the New Hampshire Woods	(GS)		Scherzo Humouristique: The Cat	(EV)(Pr)(B&H)
	3 Impresions	(APS)		and The Mouse	
	In the Country (4 little pieces)	(Merc)		Sonata	(B&H)
	A New Solfegietto	(Merc)		Two Children's Pieces (Sunday Afternoon	(CF)
	Parade	(Ar)		Music, The Young Pioneers)	
	4 Piano Pieces	(Ar)	Cowell, Henry	Advertisement	(AMP)
	6 Preludes	(APS)		Amerind Suite	(Ax)
	3 Preludettes	(GS)		Amiable Conversation	(AMP)
	Spring Day	(Merc)		Anger Dance	(AMP)
	Tumbling Tommy	(Merc)		Antimony	(AMP)
	Turbulence, Op. 17, No. 2	(EBM)		Celtic Set	(GS)
Becker, John S.	Soundpiece No. 5	(NM)		Dynamic Motion	(AMP)
Ben-Heim, Paul	5 Pieces, Op. 34	(L)		Episode	(AMP)
Benjamin, Arthur	Brumas Tunes	(B&H)		Exultation	(AMP)
	Chinoiserie (Gavotte & Minuet)	(B&H)		Fabric	(AMP)
	Fantasies (Books I & II)	(B&H)		The Harp of Life	(AMP)
	Jamaica Rumba	(B&H)		The Hero Sun	(AMP)
	Let's Go Hiking	(B&H)		Hilarious Curtain Opener	(NM)
	Pastorale, Arioso & Finale	(B&H)		The Irish Minstrel Sings	(CF)
	Scherzino	(B&H)		The Irishman Dances	(CF)
	Siciliana	(B&H)		Lilt of the Reel	(AMP)
	Three New Fantasies	(B&H)		Maestoso	(NM)
Berg, Alban	Sonata, Op. 1	(AMP)		Sinister Resonance	(AMP)
Berger, Arthur	Three Bagatelles	(EBM)		Six-Inns	(AMP)
	Rondo	(Merc)		The Shows of Fuji-Yama	(AMP)
Bergsma, William	Three Fantasies	(Har)		Square Dance Tune	(EBM)
Bernstein, Leonard	The Age of Anxiety, for Piano & Orchestra	(GS)		Tales of Our Countryside, for Piano and	(AMP)
	Four Anniversaries	(GS)		Orchestra	
	Seven Anniversaries	(MW)		The Tides of Mananana	(AMP)
Blacher, Boris	Ornaments, Op. 37	(AMP)		The Voice of Lir	(AMP)
Bloch, Ernest	Concerto Symphonique	(B&H)		What's This	(AMP)
	Enfantines (10)	(CF)		Wolf Nos. 1 & 2	(NM)
	In the Night	(GS)	Crawford, Ruth	Piano Study in Mixed Accents	(NM)
	Nirvana	(GS)		4 Preludes	(NM)
	Poems of the Sea	(GS)	Creston, Paul	The Bird of the Wilderness	(GS)
	Scherzo Fantasque, for Piano & Orchestra	(GS)		Five Dances, Op. 1	(Ax)
	5 Sketches in Sepia	(GS)		Five Little Dances	(GS)
	Visions and Prophecies	(GS)		Five Theses	(Ax)
Boscovich, A. V.	Semitic Suite	(L)		Five Two-Part Inventions	(GS)
Bowles, Paul	El Bejuco	(Merc)		6 Preludes, Op. 32	(L)
	Carretera de Estepona	(EBM)		Prelude & Dance No. 1	(Merc)
	La Cuelga	(Har)		Prelude & Dance No. 2, Op. 29	(Ax)
	Folk Preludes	(Merc)		Seven Theses	(NM)
	Huapango No. 1	(Ax)	Degen, Helmut	Capriccio Scherzando	(AMP)
	Huapango No. 2, "El Sol"	(Ax)		30 Concert Etudes, Vol. 1, 2, & 3	(AMP)
	El Indigo	(Merc)		Konzertmusik	(AMP)
	6 Preludes	(Merc)		Sonata No. 1	(AMP)
	Sayula	(Har)			
	Sonatina No. 1	(EV)			
	Two Portraits for Piano	(Ax)			

(Continued on page 15)



WHEN I left home to study voice, and found myself immersed in this wide world of music, I was confronted for the first time with the statement: "There are musicians, and then, of course, there are the singers." Variations on this theme have been vexing me ever since. Probably many of you have suffered from an ever so slight rise in blood pressure as a result of such a statement. It was not until I assumed the role of a pedagogue that a new and deeper meaning of these derogatory remarks concerning the musicianly qualities of singers began to present itself to me.

Joseph Bollew in a recent article has made this statement: "Violinists, cellists, pianists, etc., regard themselves primarily as musicians. Some are better musicians than others. But the average singer—how few of them are musicians at all, or think of themselves as such? The situation is improving in this respect, but not fast enough. The blame lies with the teacher."

Do we have an answer for this scathing statement? Not one, but several.

First of all, how many times a year does a scene resembling the following one take place in each of our studios? An aspiring singer in his later teens asks for an audition. His friends tell him they love to hear him sing. He finds a great amount of enjoyment in expressing himself in song with this voice which has only recently changed, and he begins to feel a great desire to become a serious student of voice. After hearing him sing we are impressed with the timbre of his voice and its potentiality. However, although he is obviously intelligent and possesses a "good ear," there is still one outstanding obstacle which stands in the way of his path to successful singing. His music training up to this point has been very meager. He has had little or no instrumental study, which might have acquainted him at least to some extent with the language of music, and, since his interest in singing has developed only recently, he has participated very little in the music program of his school. Shall we refuse to accept him as a student because of his inadequacies in basic musicianship? In most instances I

# Singers and Musicians

Henry Charles

believe we should accept such an applicant.

Thus we take upon ourselves the responsibility not only of developing in the student a sound vocal technic, but also the greater responsibility of directing him toward a high caliber of musicianship, since in the highly competitive professional world of today the mere ability to produce beautiful tones is not enough.

## Special Theory Program

Certainly, the necessity of beginning immediately the study of piano and theory few of us would deny. However, in regard to the theory study, Darrell Peter, in a recently published article, writes that a young singer graduating from a school of music told him flatly that she could not see that her theory courses had aided her in her performance in the least, but felt, instead, that they had only gotten in her way. This is, undoubtedly, an extreme statement. Nevertheless, as a teacher of theory as well as of voice these past few years, I have become aware of a growing demand from teachers in the so-called applied subjects for a theory program more specifically allied with the study in performance mediums. In conservatories and schools of music across the country a re-evaluation of the theory program has been taking place with this thought in mind. I cite as an example the *Literature and Materials* courses at the Juilliard School of Music, in which I have participated. In these courses music literature itself is the source of all study. In the fourth year students are segregated according to their major performing mediums, so that the voice students are taught in a class by themselves, and only vocal literature is used as a basis for this advanced theory study.

Quite a number of my students

these past few years have been involved in projects from time to time for their harmony, counterpoint, and form and analysis classes which have necessitated their making analytical studies of works they have been studying concurrently in their voice lessons.

Is it not well for us voice teachers to re-evaluate our methods of pedagogy, always seeking in each lesson to assist the student in improving his reading skill, and his understanding and appreciation of the music he is singing?

To be sure, there are many demands on the teacher's limited time with his students, and the addition of new procedures will seem only to rob the lesson of other procedures which are important to the pupil's advancement. For example, in order for the student to maintain his interest and enthusiasm he must always be aware of an advancement in his vocal technic. To achieve this aim often a considerable amount of time must be spent in vocalization. But even in this part of his study, with careful planning, much can be done toward advancing his ear-training, without surrendering valuable time. The intervals in the simplest vocalise can be altered often without sacrificing its worth. Arpeggios of triads and seventh chords may very well be sung in inversions, and in all chord colors. Major scales can be followed by the minor scales, and later by others, including even the Greek modes. It is my theory, and not mine alone, that much of the difficulty encountered in the hearing and understanding of modern song literature is due to an unawareness of the modes which have been utilized by the composers. Even works of Fauré, Holst, and Vaughan Williams can be much more easily studied and better appreciated when the singer recognizes their modal properties. A

Henry Charles is Head of the Voice Department at Illinois Wesleyan University, Bloomington, Illinois.

great amount of our folk literature is modal, and much solo and choral literature of contemporary composers based on folk idioms is also modal.

Variations in vocalises, such as these just mentioned, may have a dual purpose, in that they can force the singer to keep his mind focused on his vocalizing, instead of dashing off scales and arpeggios merely habitually and without concentration.

There are many passages in vocal literature which can be used as exercises. Charles Panzera recommends highly this type of vocalizing. I quote, in translation, from his text *L'art de Chanter*:

"Who among us remains insensitive to the pure beauty of a phrase from Monteverdi, Handel, Bach, Mozart, Verdi, Gounod, Fauré, Ravel, Debussy to cite only a few names which come to my mind spontaneously. And who can conceive an exercise more wholesome than an aria of Bach, an arabesque of Mozart, or of Fauré, transformed into a vocalise. Not a syllable intervening; devoid of artifice, the voice reveals itself completely, drawing directly on the expressive source from which it received its inspiration. . . . No difficulty is foreign to it; and the vocalises which follow this route no longer have the arid and empty presentation of those conventional vocalises which we have criticized previously."

### Choice of Material

Selecting the literature which is most suitable to the various needs of the singer is always one of the greatest responsibilities of the teacher. It is elementary to state here that a valuable criterion in the choice of a song is its worth as a contribution to the development of a higher conception of musical elements. In this regard, it is not necessary that all the literature studied be on the same level of difficulty to the student. Perhaps you have found, as I have, that it can be psychologically advantageous to choose literature of three levels to be studied concurrently. First, a song which the student can learn very well almost completely outside the lesson in a comparatively short period; secondly, a more difficult song which will necessitate some discussion in the lesson; and thirdly, a still more difficult work, which will

need to be studied over an extended period, taxing the student to his utmost capacity in working out rhythmic or melodic passages. Through this method of selecting literature perhaps the student can be prevented from becoming discouraged with his present level of musicianship, and still can be made aware of the importance of becoming a better musician.

It is of the greatest importance that, insofar as it is possible, the difficulties not be solved in the lesson by a pure rote process.

Also, we can not overestimate the great need for practice with the accompaniment. The advantages are numerous and obvious. Allow me to say here only that without a comprehension of the harmonic structure of a song the singer can not competently interpret it, for the harmonic rhythm is often a most potent factor in the total meaning of a phrase.

I believe all of us would agree that some ensemble singing can be a fine thing for any student who is struggling for musicianly inde-

(Continued on page 24)

## CHURCH MUSIC CORNER

THE MTNA Standing Committee on Church Music is particularly anxious to be of service to those members of the teaching profession who are either active church musicians or who are engaged in preparing students for such work. To that end, it is the intention of the committee to inaugurate a series of articles in *American Music Teacher* on various phases of church music.

The committee's primary concern is with the vast body of church musicians, many of them teachers, all of them students. It is hoped that, through the medium of *American Music Teacher*, many of them can be reached in the local parish, the studio, and the school. We want to understand their problems, and we want to work with them.

Our work should supplement or augment the services of the American Guild of Organists. The Guild is a large well-organized and highly integrated body. It has been of great help to the Music Teachers National Association in the past, and we are confident that it will continue to lend its support in the future.

### Objectives

Our immediate objective as a committee in MTNA has been to consider fully the general fields of church music to which our whole profession is related, and to try to arrive at some basis of understanding as to what our common goal should be. It is our desire to interest as large a group of church musicians as possible by offering something of practical, challenging and spiritual value. We hope to evaluate

the trends in church music today, to emphasize the relationship between church music practice and public worship, to arrive at a better understanding of the responsibilities of the church musician, and to consider ways of implementing and improving our teaching so as to help ourselves and our students towards the realization of these objectives. As teachers in the choral and organ fields, we need to recognize the magnitude of our responsibilities in relation to the church. With few exceptions, our students are destined for some kind of church work, and an awareness of the needs for dedication and devotion must be ever before us and before our students.

The first of this series of papers contributed by members of the Committee on Church Music and by others will appear in the next issue of *American Music Teacher*. It is written by Robert Noehren, of the University of Michigan, and was prepared for the sectional meeting on Choral and Organ Music at the national convention of the Music Teachers National Association held in Cincinnati, Ohio, February 19-22, 1953. Letters commenting on Mr. Noehren's paper, and on those that will follow, will be welcomed, and will appear in these columns, if and whenever space permits. Members of MTNA who wish to contribute articles for publication in this section, which will be known as the Church Music Corner, are urged and encouraged to write directly to the committee chairman: LaVahn Maesch, Chairman, MTNA Committee on Church Music, Lawrence College, Appleton, Wisconsin.

# THE YOUNG PIANO TEACHER SELECTS TEACHING MATERIAL

WILLIAM KREVIĆ

**Y**OU are a young piano teacher fresh out of college or conservatory with an eagerness and zest to start in with your first beginning pupil. You are perplexed and bewildered by so much piano music and so many varied method books on the market. You are also aware of the fact that your choice of the proper method book will spell success for the new student and for yourself as well.

So, you go about the job of carefully selecting your piano teaching material with discrimination. This is indeed a very important task and phase of teaching, for both the young teacher and the experienced one too. You know all this—but how does one select, what do you look for? First, visit your nearest music dealer. If you are far from one, write to all the leading publishers to send you on approval their piano method books and early teaching pieces. They will be happy to do this. Then look for the following characteristics of a good book:

1. Will this book AROUSE and SUSTAIN pupil interest?
2. Do the book and music pages have EYE APPEAL for the young pianist?
3. Does the page have fairly large notes? (not necessarily jumbo notes).
4. Is the format attractive, with not too much printing or music crowded onto each page?
5. In your estimation, does this method book have distinct musical value?
6. Is progress made with each piece, but not hurried?
7. Does the book progress "quickly" or "slowly"—and for what age level was it intended? This is very important.

What to avoid: small notation and hasty progress.

You will soon discover many piano methods that are very attractive,

published by different companies. Why not try different method books with different students to determine which suits your own style of teaching best, and what the "pupil-reaction" is to each book. Do not limit yourself to one course. Better still—why not assign two parallel courses to the bright pupil, who can then cover much more ground, and also get added practice in solving specific problems.

Assuming that you have acquired the necessary performing skills and that you have the love and desire to teach, you must now begin to acquire practical experience in your work. Assigning the proper material is the first important step in the practical experience of teaching. Even before this, you must first learn to understand your student as a whole person. You must find the correct answers to the following questions: What is the pupil's disposition? Is he energetic or lethargic; well adjusted or "problematic"; shy or aggressive; cooperative or easily discouraged? Is he tense or relaxed? What is his family and character background? Therefore, it is advisable to try to

find out as much as you can about the personality of your prospective pupil by means of an interview with him before lessons begin. Finally, what is even more important, you must immediately determine his musical aptitude for rhythm, notereading, pitch, and also hand coordination. This the teacher must surely but quickly ascertain during the first and second music lessons. It is also advisable at the start of lessons that you should make the first choice of books for the beginner. You must prescribe for him, much the same as a doctor carefully prescribes for his patient.

When the young student is well on his way through his first books, and perhaps the early thrill of playing the piano has begun to wear a bit thin, then is the time to bring him several colorful sheet music pieces from which he may be permitted to make his own choice. The term "sheet music" casts a magic spell over all of us, young and old alike. Everyone loves to get a new piece and learn to play it. Perhaps it is the mystery of the unexpected or the unknown that has this particular lure for us. Perhaps the newness of it is fascinating. Whatever it may be, use pieces frequently and psychologically to kindle interest and to further ambition in your students. These are listed as "Supplementary Teaching Material" in all the music catalogues.

Again choice is important. Bring several of what you think are suitable, and after playing them all for your pupil, this time let him decide on which he likes. His decision will commit him to learning it, and you can also be sure that his enjoyment

---

## *Have You Paid Your Dues?*

---

MTNA and State MTA dues are now payable for the September 1953-August 1954 membership year. Pay dues today to insure uninterrupted receipt of AMERICAN MUSIC TEACHER

---

William Krević is Director of Keyboard Art, Inc., and teaches in Brooklyn, New York.



of this piece will be an added motive and incentive for learning to play it well.

There are many good supplementary pieces to pick from for all age groups, all advancing levels, in all styles and for all tastes. The piece must have cover and title appeal for the moment. It must *not* have too many new ideas or problems for the young pupil to learn at one time. It must stay in the "grade". It should also have a definite pedagogic value for an immediate purpose, such as: rhythmic pattern, or melodic phrase, or descriptive and dramatic content, or finger passage work. However, your own best taste and musical experience must now be used to guide and influence your pupil's impressionable and newly forming musical taste. Fortunately there is much good original music written by experienced composer-teachers who write only for the special needs of the young student. These are either original pieces or simplified arrangements of familiar music. These arrangements need not be scoffed at. In recent years they have been published in good taste, and add greatly to the young player's pianistic enjoyment. Young children should not be denied the pleasure of playing music which is familiar to them, especially if it is playable and fits their hands.

Look for dramatic music, music with a running story context. Also regional folk tunes, hymns, waltzes, and marches come well arranged for youngsters to play. Use these to bolster your pupil's poor rhythm. Use them to stir his imagination, and to play more colorfully. All this is refreshing to the student's interest, and keeps you alert too. After much experience with teaching methods, I have come to believe that these simple but tasteful arrangements of familiar music are greatly responsible for so many children studying the piano today. A large percentage of them may even go on further to successful achievements in the music world.

#### **Your Assistants**

Music dealers are helpful and eager to make it easy for the new teacher to cull through their music stock. Publishers are constantly printing new method books to help improve the standards of piano

### **NATIONAL TEACHERS DIRECTORY**

**The Music Teachers National Association is calling upon its members to help compile an up-to-date National Teachers Directory. If you are able to contribute toward strengthening our profession in this way, I shall greatly appreciate your sending me any information that you have on the following:**

**Has a music teacher moved to your town within the last two years?**

**Has a music teacher moved from your town within the last four years?**

**Has a music teacher from your town passed away within the last four years?**

**Has a music teacher from your town changed her name (been married) within the last four years?**

**Has a music teacher from your town closed her studio within the last four years?**

**Virginia France  
Third Vice-President MTNA  
in Charge of Membership  
2309 Pennsylvania Avenue  
Dallas, Texas**

teaching, and are in constant search for new and fresh approaches to the teacher's and student's problems. It is because of this close cooperation and team work between composer, teacher and music publisher that most American children can have music lessons, and more children study piano in this country than anywhere else in the world. It only remains for the teacher to give a little patient thought and time to selecting interesting musical material for his students. By all means write to all the leading publishers for their thematic catalogs and listings. They spend a great deal of time and money preparing them for your convenience. Use them frequently and wisely.

#### **Classics — When?**

The matter of timeliness in introducing the early classics is left entirely to your own discretion. If your student is apt and has a strong finger readiness, by all means he should be given the early little Bach pieces and easy sonatinas after a year and a half or two of training, but this depends solely on his aptitude. Of course you must guide his taste toward good music at all times, but if he is not ready, it is wise to delay the early classics. Do not hurry him into it. By the end of the student's second year of study you should certainly be able to judge what his aptitude is and where his interest lies. If your pupil's taste is decidedly not toward the classics, do not feel com-

pletely thwarted, but rather choose the teaching material that suits his needs and wants. The so-called lighter classics and social-music will be your best choice for this student. Since music is meant to be a pleasurable experience, "social-music" is the proper thing for this particular pupil, if he wants to continue studying.

In conclusion, be content to know that the piano is still the most popular instrument among children studying music, and there are many, many happy thousands of them. This is so because we have many good beginning method books for all age levels and aptitude requirements. Use a few different books at the same time, choosing carefully by letting your own good taste be your guide. "Supplementary Material" is almost always imaginative. When assigning this, reasonably cater to the pupil's likes and wishes. Prescribe plenty of pieces at psychological moments to rekindle interest; marches and waltzes for the poor rhythm player; dramatic titles for the player who lacks color; melodic music for the emotional boy or girl; assign familiar tunes to the not-so-enthusiastic practitioner. Be on the alert for new publications. Acquaint yourself with all the piano music catalogs while consulting with your nearest music dealer. Be true to your art and demand the best from each student according to his capacity. Then you will be well on the road toward successful music teaching.

◇

# STUDENT NEWS

## STUDENT MEMBERSHIP IN THE MUSIC TEACHERS NATIONAL ASSOCIATION

### MTNA Student Membership Defined

MTNA Student Membership is a membership classification which provides for student participation in the Chapter, Divisional, and National activities of the Music Teachers National Association.

### Membership Requisites

Any bona fide student of music from high school (ninth grade) age to a maximum of twenty-five years of age may become a Student Member of the Music Teachers National Association.

### Purposes

(a) To afford students the opportunity to become part of a professional association while still in school.

(b) To acquaint students with the aims and activities of the music teaching profession.

(c) To give students a wider scope of professional activity.

(d) To provide students with an opportunity to become better acquainted with the leaders in their profession.

### Benefits

(a) A subscription to *AMERICAN MUSIC TEACHER*, the official periodical of the Music Teachers National Association, for the membership year.

(b) The privilege of attending national and divisional conventions upon payment of the student registration fee, if any.

(c) Receipt of an individual membership card, showing that the student is a Student Member of the Music Teachers National Association.

(d) Countless intangible benefits leading to the improvement and professionalization of each member accrue to Student Members of the Music Teachers National Association.

### Membership Plans

(a) *Individual Membership.* Any individual eligible for Student Membership in the Music Teachers Na-

tional Association may apply for membership by writing to: Music Teachers National Association, 32 Browning Street, Baldwin, N. Y., sending one dollar (\$1.00) for annual dues.

(b) *Chapter Membership.* Any college, university, conservatory, music school, or music studio may form a Student Chapter of the Music Teachers National Association. A Student Chapter of the Music Teachers National Association located in a college, university, conservatory, or music school must first have the approval of someone in authority such as the Head of the Music Department, the Dean of the School of Music, or the Director of the Conservatory. A Student Chapter of the Music Teachers National Association must be under the sponsorship of a faculty member or of a graduate student appointed by someone in authority. An MTNA Student Chap-

ter located in a music studio must be sponsored by the studio teacher. Applications for the installment of MTNA Student Chapters should be sent to: Music Teachers National Association, 32 Browning Street, Baldwin, N. Y. There is no chapter registration or entrance fee. Each MTNA Student Chapter bears the name of the college, university, conservatory, music school, or music studio in which the Chapter is located.

### Fees

Annual dues for Student Members of the Music Teachers National Association are one dollar (\$1.00) each for the membership year which extends from September 1st to August 31st. The fee is paid to the sponsor who in turn sends all fees with the names of the student members to: Music Teachers National Association, 32 Browning Street, Baldwin, N. Y.

## BOOKS FOR MTNA STUDENT MEMBERS

Many requests have been received from MTNA Student Members asking that suggestions and recommendations concerning books that students might enjoy reading appear in the *Student News* section of *AMERICAN MUSIC TEACHER*. Students seem to be especially interested in books dealing with contemporary music and musicians. Miss Jeannette Cass, MTNA Chairman of Student Affairs, passes on to you the following suggestions:

*A Composer's World* by Paul Hindemith. Published by Harvard University Press. This book contains the series of lectures which Mr. Hindemith gave when he was honored with the appointment to the Charles Eliot Norton Chair of Poetry at Harvard University in the academic year of 1949-50. Chapters three and nine are especially recommended to MTNA Student Members.

*The Book of Modern Composers* by David Ewen. Published by Alfred A. Knopf. Second edition. Most of the thirty-one composers included in this work have written articles about their music. These are fol-

lowed by articles written by persons especially equipped to discuss the composer under consideration. A list of the compositions of each composer, a bibliography, and a list of recordings of the music of each composer are included.

*Musical Trends in the Twentieth Century* by Norman Demuth. Published by Macmillan Company. Contains over one-hundred-thirty examples of music from composers of this period. The final chapter looks into the future of composition.

*Modern Music Makers* by Madeleine Goss. Published by E. P. Dutton and Company. Discusses thirty-seven contemporary composers.

*Music for the Millions* by David Ewen. Published by Mentor Books, at 35c per copy. Small, concise encyclopedia of musical masterpieces.

Students or teachers with other suggestions regarding interesting reading are invited to send their suggestions to: Miss Jeannette Cass, MTNA Chairman of Student Affairs, 1211 Oread Street, Lawrence, Kansas.



# FROM THE STATE ORGANIZATIONS

## CONVENTION CALENDAR

### STATE

New Mexico	October 4-6, 1953, University of New Mexico, Portales
Iowa	October 25-26, 1953, Cornell College, Mt. Vernon
Missouri	October 25-27, 1953, Hotel Phillips, Kansas City
Michigan	October 26-27, 1953, Hotel Statler, Detroit
Kentucky	October 31, 1953, University of Kentucky, Lexington
Florida	November 1-3, 1953, Florida State University, Tallahassee
Pennsylvania	November 6-7, 1953, Philadelphia
Colorado	November 9-10, 1953, Olin Hotel, Denver
Kansas	February 8-9, 1954, Washburn University, Topeka
Texas	March 3-6, 1954, Hotel Gunter, San Antonio
Alabama	March, 1954—One day Materials Clinic
Oklahoma	June 6-7, 1954, A & M College, Stillwater
Montana	July, 1954, Montana State University, Missoula
Wisconsin	October, 1954, University of Wisconsin, Madison

### DIVISIONAL

East Central	February 15-18, 1954, Hotel Statler, Detroit, Michigan
West Central	February 24-26, 1954, Hotel Fontenelle, Omaha, Nebraska
Southwestern	March 3-6, 1954, Hotel Gunter, San Antonio, Texas

### NATIONAL

February 13-16, 1955, Hotel Jefferson, St. Louis, Missouri

## ALABAMA

The Alabama Music Teachers Association, not yet a year old, has undertaken an ambitious program for the 1953-54 year. The Executive Board met at the Downtown Club in Birmingham on August 26, with twenty-five members from over the state in attendance.

A membership drive has been launched, plans were made for a one-day materials clinic in March, and for the state convention to be held in the summer of 1954. The convention will present workshops in piano, voice, and strings.

Reports from the young people who attended the Auburn Music Camp this past summer under the auspices of Alabama MTA where so enthusiastic that the Association plans

to make ten scholarships available for next summer.

Mrs. Jack White of Alexander City was a featured speaker at the luncheon, giving the highlights of the UNESCO Music Conference in Brussels which she attended this summer.

Dr. Wayne Christenson, head of the Music Department at Florence State Teachers College was elected state chairman of the Theory-Composition Section. Mme. Rose Palm-Tenser of Mobile, was elected state vocal chairman, and Alma Stockmar Hall was elected state piano chairman.

## ARIZONA

Arizona MTA has announced October 11-12 as the dates for its con-

vention this year, to be held at Arizona State College at Flagstaff. Mr. Jack Swartz of the music faculty at Flagstaff is Chairman of Arrangements.

Plans for the two days include sectional meetings in piano, organ, voice, violin, band instruments. A General Session will be devoted to "Ideas from Seattle," presenting Annual Student Auditions, Musicrafters of America, History of Early Music in the State, Social Security and Taxes, and a proposed plan for professional certification. A Business Session will take up the matter of revision of membership classification, ethics, and plans for the coming year.

Sight seeing, recitals, and an informal reception will add to the social part of the meeting.

## FLORIDA

Florida's capital city of Tallahassee will be host to the Florida State MTA next November 1-3, when four hundred teachers and students of music are expected for the nineteenth annual convention of the Association.

The convention promises to be not only the largest ever staged by Florida MTA, but also the best. The meeting is being announced with the supporting line, "No teacher of music can afford to miss this convention," and a look at the activities during the three-day session verifies that broad statement.

The foremost musical celebrities to appear will be Mack Harrell, baritone, and Edward Kilenyi, pianist. Both are artists of international repu-

tation and leading names on the concert stage and in record catalogues. Each will present a solo recital during the convention, Kilenyi on November 1 and Harrell on November 3, and each will present a master class. Mr. Harrell will in addition be available for a limited number of private voice lessons.

Kilenyi, 1938 winner of the French "Grand Prix de Disque" for his recording of the Liszt "Todentanz," has a long list of recordings to his credit in both the Columbia and Remington catalogues. Harrell, star of opera and concert, is generally considered the leading interpreter of German *Lieder* in the world today. Together they should prove to be a stellar attraction without parallel in most state conventions.

Other special musical events will include a concert by the State Symphony of Florida under the direction of K. O. Kuersteiner, and a concert of the Florida Composers League, featuring original compositions by members of the League.

Social events will include a reception by the Tallahassee Music Teachers Association, a formal banquet with Dr. Doak S. Campbell, President of Florida State University, as the principal speaker, and a luncheon with Mrs. M. B. Byrd, Jacksonville, in charge.

Panel discussions, which will be vital and to the point, will present new approaches to the solution of teacher problems and the acquisition of modern teaching techniques. Panels will be led by the following: Piano—Raymond Lawrenson, University of Florida; Voice—Harold M. Giffin, Stetson University; Music Education—Irving Cooper, Florida State University; Organ—C. Edward Bryan, Jacksonville; Theory—Joseph A. White, Florida State University; Instrumental—T. C. Collins, University of Miami, John Bitter, University of Miami, and Hans Basserman, Florida Southern College.

Special talks will be given by Robert Hufstader, new music head

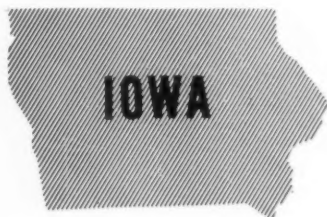
at Rollins College, Claude Allmond, recently appointed Dean of Music at Stetson University, and Hans Barth, Jacksonville pianist and widely-known composer who will give an explanation and demonstration of his quarter-tone piano.

Convention plans are under the direction of Miss Ann Wilby, Lake City, President of Florida State MTA, and J. Dayton Smith, Florida State University convention chairman. Every effort is being made to keep convention expenses to an absolute minimum, so as to enable every teacher of music who possibly can to attend this gala convention.



Indiana MTA reports a very successful July conference. Considerable interest in the matter of Certification has been shown by the membership. Lee Blazer, President of Indiana MTA, reports that there are now two-hundred Certified members in the State Association.

The membership goal for this coming year has been set at one-thousand. The Association also voted to change its constitution to provide for 100% affiliation with MTNA, effective immediately.



Members of Iowa MTA will be meeting at Cornell College for the

annual state meeting to be held October 25-26. The college will be host to all members at a recital on October 26, given by Soulima Stravinsky, pianist. During the convention, Mr. Stravinsky will take part in a discussion concerning the problems of correlating the teaching of theory with piano instruction.

A business meeting will be devoted to a discussion of certification, with all members having the opportunity to present ideas. All members of the Association were sent a proposed outline for the certification of teachers in June, with the request that everyone study it carefully and come to the convention prepared to discuss it and take part in helping to develop a plan that will serve the best interests of the future of music teaching in Iowa.



The newly reorganized Kentucky MTA will hold its first convention on Saturday, October 31, at the Fine Arts Building of the University of Kentucky. Mrs. Era Peniston, Head of the Music Department of Asbury College, Wilmore, is Chairman of the program committee.

The tentative program includes the following morning sessions:

- 10:00 *Acceptable Material for Festival (piano)*—Louise Best
- Acceptable Material for Festival (voice)*—Mrs. Harlow Dean
- 10:30 *Theory With the Private Music Lesson*—Helen Lipscomb
- 11:00 *Certification*—Mrs. Gordon Kinney
- 11:30 *New Teaching Material from the Contemporary Composers (piano)*—Mary Young Dean
- 12:00 Business Session
- 12:30 Joint Luncheon KMTA and KMEA

Afternoon plans include:

- 2:30 *Piano Ensemble Teaching Material*—Elizabeth Johnson
- 3:00 *Church Music (organ and choir)*—Ruth Fife

**DUES** are payable NOW for all MTNA members. Members in affiliated states (Alabama, Arizona, Arkansas, Colorado, Delaware, Florida, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan, Minnesota, Missouri, Montana, Nebraska, New Mexico, Ohio, Oklahoma, Oregon, Pennsylvania, Texas, Washington and Wisconsin) are urged to remit State and MTNA dues immediately through their State Association. Members in non-affiliated states should send dues of \$3.00 to MTNA National Office, 32 Browning Street, Baldwin, N. Y.

3:30 *The Business Side of Teaching*—Elliott Alexander  
 4:00 *Lecture-Demonstration of Music for the Pre-School Child*—Rhoda Rabin  
 4:30 Phi Beta Tea honoring members of KMTA  
 8:00 Concert—Ollie D. Gellie, pianist; Marvin Dean, baritone; Piano Ensemble of Transylvania College; String Quartet, University of Kentucky

Kentucky MTA is sending its publication, "Share An Idea" Bulletin, to all members and prospective members. It contains information concerning new publications, outstanding recordings, noteworthy magazine articles, and ideas from members.



Richard H. Kauffman, formerly of St. Louis, and President of the Missouri MTA, has accepted a post at the Cleveland Music School Settlement, Cleveland, Ohio, leaving Vice-President Hardin Van Deursen of the University of Kansas City as Acting President until the time of the annual convention scheduled this year for Kansas City, October 25-27.

Mr. Van Deursen reports the following sketch of activities planned for the annual meeting:

**Organ:** Porter Heaps of Chicago in a two-hour seminar, and Edna Scotten Billings of Kansas City, in full recital.

**Piano:** Wiktor Labunski of Kansas City, in a Lecture-Demonstration, as well as a Master Class Session.

**Voice:** Robert M. Taylor of Emporia, Kansas, and Chairman of the MTNA Voice Committee is in charge of two forums.

**Strings:** Russell Webber, in charge of the sessions, has arranged for the appearance of Rogers Whitmore of Missouri University, and of G. Lewis Doll of San Antonio, Texas, as guest speaker and clinician in two forums.

**Theory-Composition:** Leon Karel of Kirksville, is in charge, assisted by Kenneth Dustman of Springfield, and

Charles Garland of Missouri University. Gladys Harris Alkire of Lee's Summit, is to stage a demonstration of the teaching of theory in both piano and voice lessons as a part of the theory-composition forums. Prize winning selection of the MMTA undergraduate student competition will be performed.

**Chorus:** Performance of the Fauré "Requiem," Second Presbyterian Church Choir, Richard J. Helms, conductor.

**Orchestra:** The Kansas City Philharmonic Orchestra, Hans Schweiger, conductor, in the first rehearsal of the season.

**Opera:** Performance of Purcell's "Dido and Aeneas" by Kansas City Conservatory of Music Group.

**Chamber Music:** The world-famous "Quartetto Italiano."

**Speaker:** Walter Fritschy, veteran Kansas City impresario, will speak on "The Professional Concert Field Today."

**Music:** By Missouri composers.



A newsletter released by Pennsylvania MTA during July to its membership gives most encouraging evidence that this new state association is firmly embarked upon a program of expansion that is based on the results of considerable reorganizational work that has been going on for some months past.

On May 17, 1953, the directors of the Association met in Harrisburg at which time Philadelphia was chosen as the convention city for the November 6-7 meeting, with Stanley Sprenger acting as general chairman of the convention. Also at this meeting in Harrisburg, state dues were raised to \$3.00, thus giving the State association adequate financial means to carry on an effective program.

A new constitution will be presented to members at the annual meeting. A committee was appointed to study the problem of certification. The state membership year was changed to coincide with that of MTNA—September 1-August 31.



The annual convention of the Wisconsin MTA, held in Kenosha, April 26-28, was attended by about two-hundred. A busy program included talks, seminars and many musical programs.

Duane H. Haskell, Second Vice-President of MTNA, spoke at the opening session on the professional responsibilities of the music teacher not only as a teacher of music, but also as an important force in character building. Leland Coon of the University of Wisconsin and Treasurer of MTNA lead a discussion on "Music in Colleges." LaVahn Maesch, President of the East Central Division of MTNA and Chairman of the Church Music Committee of MTNA, lead a discussion on church music problems.



**Wisconsin MTA Officers**

Standing, left to right: LeRoy Umbs, Secretary; Mrs. W. W. Richards, Treasurer; LaVahn Maesch, Past President. Seated, left to right: Lillian James, President; Kenneth Byler, Vice-President.

The banquet speaker was Dr. George Howerton, Dean of Northwestern University School of Music. Speaking on "Music in the Social Scene Today," he stressed the constantly increasing growth of regional music-making as being a healthy augury for the future of music and musicians in America.

Plans were made for holding a piano workshop at the University of



Wisconsin in the summer of 1954. A certification plan for Wisconsin music teachers was laid over for action until the next annual convention.

Lillian Jorgensen James, Chairman of Music at the Racine Extension Center of the University of Wisconsin, was re-elected President. Kenneth Byler of Appleton, was re-elected Vice-President, with Le Roy Umbs of Milwaukee, being elected as the new Secretary. Newly elected Treasurer is Mrs. William W. Richards of Kenosha.

## Western Division

ARIZONA MONTANA  
OREGON WASHINGTON

**M**ORE than fulfilling the early news release promises of an outstanding convention program, the Western Division presented its members with a five day series of events that was memorable in every respect. Meeting on the campus of the University of Washington in Seattle August 11-15, and having available the splendid facilities of the University proper plus the Music Department, the second convention of this division was truly inspiring. Perfect weather, a local committee that func-

tioned in superlative style under the direction of Local Chairman Wallace Marshall, kind and hospitable hosts all combined to give those who attended a perfect experience.

Together with a large number of members from the four divisional states, MTNA members from many other Western states attended, and there were a goodly number from distant parts of the country, including New York, Illinois, Texas and Louisiana. Distance is always a problem with the Westerners, and so it was particularly gratifying to see the fine representation from the divisional state of Arizona.

The National side of MTNA was well represented by the presence of MTNA President Barrett Stout, Vice-President Virginia France, Executive Committee members William S. Newman (who came all the way from North Carolina on a motorcycle), Luther Richman, John Crowder, and Storm Bull, Executive Secretary and AMERICAN MUSIC TEACHER Edi-

tor S. Turner Jones and Associate Editor Lucile Rice Jones.

The official program, an impressive fifty-six pages in length, offered notable programs and sessions in practically every field of music. The program as developed under the supervision of Dixie Yost, Divisional President, provided members with fare that was both practical and inspiring. Space limitations make it impossible to list the many important performers and speakers who contributed so generously to the total success of the convention.

A new and interesting undertaking was the Membership Participation portion of the program. Designed to give all members an opportunity to perform and to present ideas, these informal sessions met with a success that suggests they might be continued on other convention programs.

The new officers elected toward the close of the convention are as follows: President, Amy Olmstead Welch of Portland, Oregon; Vice-President, Henrietta McElhany of Spokane, Washington; Secretary, Victor Baumann of Phoenix, Arizona; Treasurer, Margaret McHale of Butte, Montana.



NEW WESTERN DIVISION OFFICERS

Left to right: Henrietta McElhany, Vice-President; Victor Baumann, Secretary; Amy Welch, President; Margaret McHale, Treasurer.



SEATTLE SCENES

Top: Head Tables at banquet. Center: John Lester and NATS President Walter Allen Stults at a Voice Session. Bottom: Boris Sirpo and Young Artists Group of Portland.



PRESIDENTS GALORE!

MTNA President Barrett Stout with newly-elected Western Division President Amy Welch (left) and retiring President Dixie Yost (right).



SEATTLE SCENES

Top: William S. Newman conducting Membership Plays (piano) session. Center: Alice Ehlers talks to teachers. Bottom: Demonstration of five-year-olds from Zepp-Montagus Musical Kindergarten.

All photos by Kaminske

## PIANO LIST

(Continued from page 5)

	Sonata No. 2	(AMP)
	Sonata No. 3	(AMP)
	Sonata No. 4	(AMP)
Dello Joio, Norman	Nocture in E	(CF)
	Nocture in F#	(CF)
	Nocture in C#	(CF)
	2 Preludes (To a Young Dancer)	(GS)
	2 Preludes (To a Young Musician)	(GS)
	Sonata No. 1	(Har)
	Sonata No. 2	(GS)
	Sonata No. 3	(CF)
	Suite	(GS)
	Suite from "On Stage"	(GS)
Diamond, David	Album for the Young	(EV)
	Concerto for Two Solo Pianos	(Sou)
	8 Piano Pieces for Children	(GS)
	Preludes and Fugues for Piano	(L)
	Sonata	(NM)
	Sonatina	(Mere)
	The Tomb of Melville	(L)
Donovan, Richard	Suite	(NM)
Elwell, Herbert	Sonata	(Os)
	Tarantella	(CF)
Engel, Lehman	Sonata	(Ar)
Fine, Irving	Music for Piano	(GS)
Finney, Ross Lee	Fantasy	(Ar)
	Sonata	(NM)
	Sonata No. 3 in E	(V)
	Sonata No. 4	(Mere)
Fisher, Jacobo	Sonata, Op. 44	(CF)
Fortner, Wolfgang	Kammermusik	(AMP)
Foss, Lukas	Fantasy-Rondo	(GS)
	Grotesque Dance	(GS)
	Passacaglia	(GS)
	Set of Three Pieces	(GS)
	4 Two-Voiced Inventions for Piano	(GS)
Francaix, Jean	Cinq Portraits de Jeunes Filles	(AMP)
	Concertino for Piano & Chamber Orchestra	(AMP)
	Eloge de la Danse	(AMP)
	Scherzo	(AMP)
Freed, Isadore	Around the May-Pole	(CF)
	Canzonet	(EV)
	Caprice	(EV)
	Intrada & Fugue	(Ax)
	Prelude	(EV)
Fuleihan, Anis	Air & Fugue on White Keys	(GS)
	The Bailiff's Daughter	(CF)
	Blighted Swain	(CF)
	Concerto No. 1	(GS)
	Concerto No. 2	(GS)
	Cypriana:	(GS)
	1. The Girl from Paphos	
	2. Syrtos	
	3. Kyrenia	
	4. Serenade	
	5. Cafe Dancer	
	Dancing	(GS)
	Epithalamium, Variations for Piano and String Orchestra	(GS)
	Fugue	(CF)
	Harvest Chant	(GS)
	Set of Five	(Mere)
	15 Short Pieces for Piano	(CF)
	Sonata No. 1	(GS)
	Sonatina No. 1	(L)
	Sonatina No. 2	(L)
	Twilight Mood	(GS)
Genzmer, Harold	Kleines Klavierbuch (12 little pieces for piano, Vol. 1)	(AMP)
	Sonata No. 1	(AMP)
	Sonata No. 2	(AMP)
	Sonatina	(AMP)
	Suite in C	(AMP)
Gershwin, George	Concerto in F	(MPHC)
	3 Preludes	(MPHC)
	Rhapsody in Blue	(MPHC)
Ginsatera, Alberto	12 American Preludes (2 vols.)	(CF)
	Milambo	(R)
	Milonga	(R)
	3 Pieces:	(R)
	1. Cayana	
	2. Nortena	
	3. Criolla	
	Rondo on Argentine Children's Folk Tunes	(B&H)
Goldman, Richard Franko	Aubades	(Mere)
	9 Bagatelle	(Ax)
	Etudes on White Keys	(Mere)
	The Lee Rigg	(Mere)
	Sonatina for Piano	(Mere)
Green, Ray	An American Bourée	(Ax)
	Dance Theme & Variation	(Mere)
	Festival Fugues	(Ar)
	Sonatina	(NM)
Gruenberg, Louis	Jazzberries	(AMP)

To be continued in Nov.-Dec. Issue

## AN UNEQUALLED ARRAY

### of Elementary Piano Books

#### MUSIC OF TODAY

No. 6 Arr. by WILMA MOORE

The foremost series of supplementary piano books published today—Plan now for a more interesting teaching season with this latest release.

##### Contents

I BELIEVE • DANCIN' WITH SOMEONE • TELL ME A STORY • IS IT ANY WONDER • MY ONE AND ONLY HEART • MANY ARE THE TIMES • HEY! MISTER COTTONPICKER 75¢



#### Songs From HANS CHRISTIAN ANDERSEN Arr. by ADA RICHTER

An unusually beautiful edition of cherished songs in Ada Richter's most charming arrangements

##### Contents

ANYWHERE I WANDER • WONDERFUL COPENHAGEN • THUMBELINA • I'M HANS CHRISTIAN ANDERSEN • THE UGLY DUCKLING • THE INCH WORM 75¢



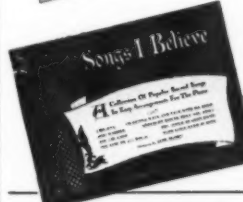
#### SONGS I BELIEVE

Arr. by MARIE WESTERVELT

A collection of popular sacred songs in easy arrangements for the piano.

##### Contents

THE KING OF ALL KINGS • WITH GOD'S HAND IN MINE • I BELIEVE • I'M GONNA WALK AND TALK WITH MY LORD • JUST WHISPER SOMEBODY BIGGER THAN YOU OR I • ASK THE LORD • THE TOUCH OF GOD'S HAND 75¢



#### LEILA FLETCHER PIANO COURSE

You'll want the newest and finest piano course for your new students! Prepares for better reading, faultless technic, fosters appreciation and builds music education.

BOOK ONE (Primer) • BOOK THREE (Grade 1½) • BOOK TWO (Grade 1) • BOOK FOUR (Grade 2)

Price \$1.00 each



#### MARCHING FINGERS

Just released! Early grade arrangements of outstanding marches, many with original lyrics, including STARS AND STRIPES FOREVER • OUR DIRECTOR (The Animals' March) • EL CAPITAN (Marching Fingers) • DE MOLAY COMMANDERY • THE LIBERTY BELL • KING COTTON (Changing of the Guard), etc. 85¢



#### FIVE FINGER PATTERNS IN JUMBO NOTES

##### • HYMN TUNES

This very first book for little fingers—15 hymns including ABIDE WITH ME • BLESSED BE THE TIE • HOLY, HOLY, HOLY WHISPERING HOPE, etc. 60¢

##### • WALTZ TUNES

Another "very beginning five finger" book in jumbo notes—10 well-known waltzes such as OVER THE WAVES THE SKATERS WALTZ • BEAUTIFUL DREAMER, etc. 60¢



Write for Free Teaching Materials—Dept MT

HANSEN PUBLICATIONS, Inc., 119 W. 57th Street, New York 19, N. Y.



## EDITORIAL

(Continued from second cover)

thusiasm for the subject, seems often to be inversely proportional to the age of the teacher. I like, therefore, to choose my concert-going companions from among the young people who are still able to enthuse over a good performance, even though it varies from the interpretation recommended by their teachers.

I want to retain some of the enthusiasm with which I listened to my first symphony orchestra concert. I

was a freshman in college. The Music Department had engaged the Minneapolis Symphony Orchestra under the direction of Emile Oberhoffer to play a matinee concert and an evening performance of one of the great oratorios with the college chorus and imported soloists. I can visualize to this day the exact spot in the first row of the balcony where I sat for the matinee concert. I say "sat", but actually I was hanging over the balcony rail most of the time as if to get closer to the divine music that poured from the orchestra. Such

thoughts as these raced through my mind: "If this music means so much to me, if it moves me so deeply, what must it mean to those men who are making it? They must be super-men to be able to play so divinely. I must talk to some of them, I must, as it were, 'touch the hem of their garments.'" After the concert was over I picked my way through the crowd as rapidly as possible and went back stage. As I entered, the orchestra men were putting away their instruments. As one violinist tucked his instrument into its case he said to another, "Well, thank goodness, that's over with." His companion said, "Yes, but cheer up. Only one more day's grind, and then comes payday." Well, you can imagine my disillusionment. I slipped out unnoticed, and in a daze of disappointment, with my dream castles in which I had placed my musical gods, the members of that orchestra, all deserted and unoccupied, I walked across the campus to my rooming place. As I walked alone I thought, "What does it mean? Here I am, a freshman in college, not skilled on any instrument, with little knowledge of any music, yet I believed that I had understood the music. I knew that I had appreciated and felt it deeply. It had lifted me up, and had given me a glimpse of that world peopled with imaginative musicians. On the other hand, here were two violinists of the orchestra, highly skilled performers, mature musicians who passed the afternoon performance off as a grind, as something to get through with and forget." In my meditations I discovered a great truth: at a concert the important thing is not what takes place on the platform, but rather what goes on in the minds and hearts of the people in the audience. So, I want to retain this enthusiasm of youth in my approach to music as a listener, as a performer, or as a teacher.

Some of my friends say that this is impossible. They point out that after one has performed a composition a few hundred times, he just can not approach another performance with any degree of enthusiasm. Then, too, they say there are biological and psychological changes accompanying the process of aging that make my proposal impossible. It is true that we can not do much about the biological changes, but enthusi-

# AMP *fine music* *for student, amateur, professional*

PIANO

ORGAN

VOCAL SOLO

CHORUS

RECORDER

GUITAR

INSTRUMENTAL SOLO

CHAMBER MUSIC

STRING — WIND — BRASS ENSEMBLE

OPERA

ORCHESTRA

BAND

MINIATURE SCORES

**ASSOCIATED MUSIC PUBLISHERS, INC.**

*publishers & importers of fine music*

25 West 45th Street, New York 36, N. Y.

6331 Hollywood Blvd., Hollywood 28, Calif.

asm for an art is generated by the mind, and we can do a great deal about that. Fortunately, we have the example set for us by some great people who have done something about it.

I had the good fortune, many years ago, to participate in a performance of Beethoven's Ninth Symphony under the direction of Toscanini. I was doing graduate work in New York University at the time. I read in the New York Times that Toscanini was coming to this country, and would conduct a performance of that great work with the combined forces of the New York Philharmonic Orchestra and the Schola Cantorum. I rushed down to the appointed place to audition for membership in the Schola Cantorum. Fortunately, they needed tenors, so they let me in. After a few weeks of rehearsals, and as time for Toscanini's arrival drew near, I felt that the chorus could never do a creditable performance of the choral movement. We sang the notes all right, but the chorus master had not been able to generate any enthusiasm for

the work. But, when Toscanini came and took over the rehearsals, what had up until that time been a mediocre singing organization was transformed into an inspired chorus in two rehearsals. His love and enthusiasm for the work were contagious.

Even at that time we thought of Toscanini as an old man. Beethoven's Ninth Symphony was certainly not new to him, but repeated performances had not dulled his youthful enthusiasm. Rather, with each repetition his whole personality seemed to radiate more completely the spirit of the composition. Even today, when he conducts the Ninth Symphony, I am confident that he inspires his performers with his genuine enthusiasm for that great work. No, it is not repeated performances, provided the music has real merit, that induces boredom. It is not advanced chronological age that dulls enthusiasm. Enthusiasm is of the spirit, and happily the spirit can remain young though the body grows old.

The essential ingredient of this en-



### *Instrumental Music*

... demonstrated at the MTNA Western Division Convention, in Seattle, August, 1953.

DIVERTIMENTO ON A THEME BY GLUCK, Oboe & Piano—Benjamin...	1.50
FIVE BAGATELLES, Clarinet & Piano—Finzi .....	2.50
FOUR SHORT PIECES, Clarinet & Piano—Ferguson .....	1.25
FRIENDSHIP'S GARLAND, Oboe & Piano—Dunhill .....	1.25
JAMAICAN RUMBA, Woodwind Quintet & Piano—Benjamin .....	1.50
SUITE IN FIVE MOVEMENTS, Flute & Piano—Dunhill .....	1.50
THREE SHORT PIECES, Oboe & Piano—Dunhill .....	.75

Instrumental catalogs from:

DEPT. 343

**BOOSEY AND HAWKES**

P.O. Box 418, Lynbrook, L. I., N. Y.



**Baldwin** Standard of Piano Excellence



**HAMILTON** America's Finest School Piano

## *Quality and Durability...*

### THE TRUE MEASURE OF PIANO VALUE

Music educators, like concert artists, are most exacting in their requirements of a piano. These requirements must be fully met if educators are to fulfill their task of developing musical talent. That is why the Baldwin Grand, used by eminent concert artists, is selected by leading Schools, Conservatories and Colleges. In the practice rooms and studios of these same institutions where space is a factor, the Hamilton Vertical built by Baldwin is the overwhelming choice.

In appraising pianos, remember—The only true measure of value is quality, and durability. We would welcome an opportunity to send you more information on Baldwin and Baldwin-built pianos. Write us TODAY.

**THE BALDWIN PIANO COMPANY** ★ CINCINNATI 2, OHIO

Builders of: Baldwin Grand Pianos • Acrosonic Spinnet Pianos • Hamilton Vertical and Grand Pianos • Baldwin Electronic Organs.

thusiasm I am talking about is the ability to feel one's self into the mood of the music. The psychologists have a name for this act of projecting one's own personality into an object or event, thereby attributing to the object or event his own emotions and responses. They call it "empathy." The word comes from the Greek "empathia," a feeling into. Little children have this ability in abundance. They identify themselves completely with the object of their affections. But, alas, too many of them lose it somewhere along the line in our educational system. The Apostle Paul surely was not talking about this attribute of childhood when he said in his first letter to the Corinthians: "When I was a child I thought as a child, I spoke as a child, but when I became a man I put away childish things." It may be all right when we grow up to put away childish things, but, if we are going to teach children, we had better remember where we put them.

While Toscanini is a striking example of a musician who has carried into advanced age his youthful enthusiastic approach to music, I am sure all of you can think of individu-

als who exhibit this capacity. I had the great pleasure of singing and studying conducting under Hollis Dann. He was a most demanding teacher in his requirements of his students, but, he was so thoroughly in earnest, so completely in love with teaching music, so wholly capable of allowing the mood of the music to permeate his personality that he was a great inspiration to all who studied under him.

If I have persuaded you, or more happily, if you needed no persuasion, that the way to make yourself an inspiration to your pupils is to retain your youthful enthusiastic approach to the art, then you may ask, "But how can I retain this trait, or regain it, if I have lost it?" Well, there is nothing like meeting with other people engaged in the same profession to foster this spirit. Enthusiasm thrives on association, but starves on solitude. Enthusiasm becomes a motivating, driving force through sharing ideas and information with colleagues.

Now, this is where MTNA comes into the picture. MTNA with its national and divisional organizations and its affiliated state associations

provides the needed opportunities for sharing ideas and information with colleagues. Let me very briefly give you a picture of the whole MTNA organization. At the Cleveland convention three and one-half years ago, MTNA underwent a reorganization. The two significant features of this reorganization plan were the provision for a meaningful state affiliation plan, and the provision for Divisional MTNA Associations.

The state affiliation plan provided that any state music teachers association might affiliate with MTNA by guaranteeing that at least fifty per cent of its state members would also be members of MTNA, and presenting evidence to the MTNA Executive Committee that said state association adequately represents the music teaching profession in the state.

Under this provision all of the states which have state music teachers associations, except one, have now become affiliated, and that one is considering it.

The plan for divisional MTNA associations has resulted in the formation of four divisional associations: the Western, the Southwestern, the East Central, and the West Central,

## follow the piper! . . .

### to . . . A COMPLETE SOURCE

Special lists, suggestions, information, yours for just the asking. Free catalogs for complete, graded, lists of music—Piano, Vocal, Band and Educational. Write for yours!

### to . . . A WAREHOUSE OF YOUR OWN

Think of It! The music of all publishers in one place—and as accessible to you as you want it. Look the music over, by catalogs, categorized lists, or by getting copies of the music. Make our warehouse your warehouse—use the service that only mail order can offer!

### to . . . BUYING EASE

If you're not sure you like a piece, don't buy it! But, get it the 60 DAY ON SALE WAY. That is, make your selection and we send you the music to look at for 60 DAYS. If kept, the charge is completed—if returned, you receive full credit. That's buying ease!

### to . . . BIG SAVINGS

Because of our direct-to-customer service we can give you music at the lowest possible cost. You receive 15% discount on all Presser, Church and Ditson publications and 10% discount on publications of other publishers, when possible. That can mean real savings to you!

**BUY THE EASY WAY—THE MAIL ORDER WAY**

**follow the piper to PRESSER!**

**THEODORE PRESSER CO., BRYN MAWR, PENNSYLVANIA**

each consisting of a group of affiliated states. Every two years each of these divisions will hold its biennial convention. Each of these divisional conventions will be as large in attendance, as fine in quality, as the annual national conventions have been in the past. The important difference is that many music teachers who were not able to travel the distance to a national convention each year will now be able to attend the divisional conventions. MTNA will continue to hold its national conventions, but they will be held biennially in the years when the divisions are not meeting. The first of these National Biennial Conventions will be held in St. Louis in February 1955.

An important feature of the state affiliation plan is the "closed shop" provision that the National Association gives an affiliated state. As soon as a state becomes affiliated, MTNA ceases to accept national members from that state, unless they first join the state association. MTNA believes that the national association will be as strong as the state associations become, and that the state associations will profit by being affiliated with a strong national association. MTNA therefore takes this means of helping build up membership in the state associations.

The state associations have responded to this kind of policy on the part of the national association in a splendid manner. They have said in effect: "Since the national association requires a person residing in our affiliated state to join our state association in order to become an MTNA member, we shall reciprocate by requiring all of our state members to become members of MTNA." Of the twenty-five affiliated state associations, twenty of them are now affiliated on the one-hundred per cent basis. Several of the remaining five now affiliated on the fifty per cent basis are considering changing to the one-hundred per cent basis.

The music teacher who identifies himself with his state and national music teachers associations finds it much easier to retain his youthful enthusiasm in his teaching than does that person who refuses to join with his colleagues, but goes through life boasting that he is a non-joiner and a rugged individualist.

#### HELPS FOR PIANO TEACHERS

#### — FREE ON REQUEST —

1. **Basic Outlines for Piano Study Courses.** 8 different outlines with helpful supplementary lists.
2. **American Piano Compositions:** Solos and ensemble numbers for competitions and recitals.
3. **A New Piano Recital Guide.** Program suggestions for student recitals.
4. **List of MacDowell Piano Music:** solos, suites, ensemble.
5. **An Analysis of "The New Way to Piano Technique"** by George Woodhouse.
6. **Lists of Ensemble Music** for 2 pianos-4 hands; 2 pianos-8 hands; 1 piano-6 hands; 1 piano-8 hands; piano duet.

#### THE ARTHUR P. SCHMIDT CO., INC.

120 Boylston St.

Boston, Mass.



**A**FTER amicable negotiations with Associated Music Publishers, Inc., we have changed our name from Associated Musicians, Inc., to **AFFILIATED MUSICIANS, INC.** The similarity of the two names made the change advisable. The letters for our Edition, **AMI**, remain.

We are happy to announce our first catalogue of new music for *chorus, orchestra, chamber music groups, organ, for strings, woodwinds and brass instruments*, listing also new songs, our "Condenscore" Edition of symphonic literature and our music books for children.

If you have not yet received our catalogue, please write to

### AFFILIATED MUSICIANS, Inc.

*Publishers and Distributors of Music and Books on Music*  
8350 MELROSE AVENUE • LOS ANGELES 46, CALIFORNIA



## HUGHES

(Continued from page 1)

organizations for discussion and possible action at the General Meetings.

The great amount of interest shown by the member organizations of the Council from the very beginning, in presenting subjects of national musical importance for discussion at the General Meetings, is indicated by the following list of such subjects presented during the first three or four years of the Council's activity:

### International Piano Recording Festival

**NOW IS THE TIME**

**for Guild Members  
to enter 1953  
Audition pupils  
in 1953 Recording  
Festival.**

**Get the Rules from  
Guild Headquarters**

**Quoting Irl Allison,  
President:**

*"Medals by the  
thousands and  
Cash Prizes by the  
Hundreds are available  
to both Guild Teachers  
and their pupils."*

**CASH PRIZES**

**\$5 to \$750**

**Write**

**NATIONAL GUILD  
of PIANO TEACHERS**

(Founded 1929 by  
Irl Allison, M.A., Mus.D.)

Box 1113

Austin, Texas

*The ASCAP-Radio Network Situation.*

*The Advancement of Music in Smaller Cities through Opera Performances in English.*

*The Promotion of Performances of American Orchestral Music.*

*The Proposed 10% Tax on the Sale of Musical Instruments.*

*The Promotion through Music of Good Relations with the Latin-American Republics.*

*The Illegal Copying of Copyright Music in Schools, Colleges, Conservatories and Other Educational Institutions and by Private Music Teachers.*

*Government Priority Regulations Affecting Musical Instrument Manufacturers and Music Publishers and Printers.*

*The Need of A Greatly Increased Use of Music in the War Effort.*

*The Effect of Glee Club Activities On War Production and Increased Industrial Output.*

*The Ban by the American Federation of Musicians on the Making of Records and Transcriptions.*

*The Decision by the American Federation of Musicians Against Broadcasting by Student Organizations.*

*Social Security for the Self-Employed in the Field of Music.*

*The Placing of Schools and Studies of Music on the Non-Deferred List by the War Manpower Commission.*

*The Resumption of the Manufacture of Musical Instruments.*

*The Proposed 20% Tax on Concert Tickets.*

*Music and Music Education Grants by the Government for Returning Service Men and Women.*

Many of these subjects of course had to do with the World War II situation. The resolutions passed at the General meetings were sent to appropriate Government officials in Washington. These and other resolutions and actions were given nationwide publicity through press releases.

The Council has, on request, assisted and advised the following Federal Government departments in matters pertaining to music: State Department, War Department, Navy Department, Veterans Administration, Department of the Army, and the U. S. Maritime Commission.

The council and its member organizations played a large part during World War II in the use of

## Recent Releases

### BOOKS

**PRICE GUIDE TO COLLECTORS' RECORDS.** Edited by Julian Morton Moses. 31 pp. New York: American Record Collector's Exchange. \$2.50. Price reference book for those interested in rare phonograph records.

**TEN OPERATIC MASTERPIECES.** Text by Olin Downes. Piano arrangements by Leonard Marker. Illustrations by Alberta Sordini. Book designed by Merle Armitage. 569 pp. New York: Broadcast Music Incorporated, G. Ricordi & Company, Charles Scribner's Sons. Operas covered are: Marriage of Figaro, Tales of Hoffman, Aida, Carmen, Tosca, The Mastersingers of Nuremberg, La Boheme, Rosenkavalier, Wozzek, and Love of Three Oranges.

**BENJAMIN BRITTEN.** Edited by Donald Mitchell and Hans Keller. 410 pp. New York: Philosophical Library. \$7.50. An annotated, illustrated commentary on the works of Benjamin Britten.

**NEW PATHWAYS TO PIANO TECHNIQUE.** By Luigi Bonpensiere. 128 pp. New York: Philosophical Library. \$4.75. A study of the relations between mind and body, with special reference to piano playing.

**SONG OF THE ARAB.** By Rolla Foley. 170 pp. New York: Macmillan. \$3.50. Folk music, folk expressions, traditions, and ceremonies of the Christian Arabs.

**COLLECTION PHONOTHEQUE NATIONALE.** 254 pp. Paris: UNESCO. Distributing agent: New York: Columbia University Press. \$3.00. Catalogue of recorded ethnographic and folk music. Prepared by the International Commission on Folk Arts and Folklore.

### PIANO

**"MUSIC FOR EVERYONE"—No. 1.** Famous Piano Solos. 192 pp. New York: Remick Music Corp. \$1.25. A compilation of sixty-six works by forty-six composers, ranging from Handel to Prokofiev.

**BARTOK IS EASY.** Fifteen Bartok compositions edited by Denes Agay. 24 pp. Bryn Mawr, Pennsylvania: Theodore Presser Company. \$1.00. Compiled from Bartok's "For Children" series, and from his "Ten Easy Pieces."

**EIGHTEENTH CENTURY ITALIAN KEYBOARD MUSIC.** Arranged and edited by Gian Francesco Malipiero. 32 pp. Bryn Mawr, Pennsylvania: Theodore Presser Company. \$1.00. Six compositions by Sacchini, Rutini, Galuppi, and Sarti.

**THEMES FROM THE GREAT ORATORIOS.** Arranged and edited by Henry Levine. 46 pp. Bryn Mawr, Pennsylvania: Theodore Presser Company. \$1.75.

**YOUR FAVORITE DUETS.** For one piano, four hands. Compiled and edited by George Walter Anthony. 61 pp. Bryn Mawr, Pennsylvania: Theodore Presser Company. \$1.25.

**SONATINA FOR PIANO.** By Jean Berger. Published by Oliver Ditson Company. Distributed by Theodore Presser Company, Bryn Mawr, Pennsylvania. 85c.



# ARTHUR GERRY

Distinguished Vocal Authority  
Technique of Early Italian School  
Preparation for Recital, Opera, Oratorio

Member American Academy of Teachers of Singing • 15 West 67th St., New York 23, N. Y.

music for the stimulation of military and civilian morale. Its President at that time was appointed Expert Consultant on Music to the Secretary of War, and was a member of the Subcommittee on Music of the Joint Army and Navy Committee for Welfare and Recreation, and of the Music Committee in the State Department. In January, 1942, the Council published a National Program of suggested musical activities to assist in the war effort. This was given country-wide publicity in the press, and the suggestions contained therein were widely used.

As a corollary to this, the Council approved and published a Post-War Music Program, made up of suggestions from its member organizations as to the most salient musical needs of the country for the period following the war.

The Council's Annual Surveys of Major Symphony Orchestra Programs, published each season since 1939-40, present the only continuous statistical record of how the American composer has fared on these programs during that period. Surveys have also been published on:

*The Availability of Orchestra Scores to Conductors*

*English Translations in Current Opera Productions*

*Latin-American Compositions on Major Symphony Programs*

*The Use of Music in Shipyards Building Vessels for the U. S. Maritime Commission*

*Women Players in Symphony Orchestras*

*State and Municipal Support of Musical Activities*

*Concerts in Art Museums*

*The Use of Music in Hospitals for Mental and Nervous Diseases.*

Also there have been published two Digests of the Social Security Bills as They Affect the Self-Employed in the Field of Music.

Among recent subjects presented at the General Meetings are the following:

*The Availability of Recordings of Serious American Music*

*The Dearth of Violin Students*

*Are We Progressing or Retrogressing in Music?*

*Is Subsidy in Music Necessary?* (Panel Discussion)

*Serious Music on the Radio Networks* (Panel Discussion)

*Collaboration of the National Music Council in the U. S. Army's Soldier Music Program.*

*Unauthorized Reproductions of Musical Copyrights*

*Survey of Governmental Subsidy of Opera in the U. S.*

*Revising our Copyright Law*

*The Economic Situation of the Orchestra Player.*

*Reduction in the size of Army Bands*

*Local and National Need for Inter-Arts Councils*

*The Recording Situation*

*The Geneva Conference on Copyright of September 1952*

Nationally known authorities took part in the presentation and discussion of the above subjects. In addition, proposed Congressional legislation referring to music is presented at every General Meeting, as this legislation comes up.

The National Music Council is the only musical organization selected by the State Department to be represented on the U. S. Commission for UNESCO (United Nations Educational, Scientific and Cultural Organization). Harold Spivacke, Archivist of the Council, President of the Music Library Association, and Chief of the Music Division of the Library of Congress, is the Council's representative on the U. S. Commission. Howard Hanson, president of the Council, holds the Chairmanship of the Panel on Music of the U. S. Commission for UNESCO and is also Chairman of the Panel on the Arts in General Education. He is the representative of the National Music Council on the International Music Council, sponsored by UNESCO. The leadership of Howard Hanson and Harold Spivacke has given a most gratifying momentum to UNESCO musical activities in the United States.

Since the season 1945-46, the

## JACOB EISENBERG

Teacher of Piano

Author of:

"Weight and Relaxation in Piano Playing"  
"Natural Techniques in Piano Mastery"  
"The Pianist" (Annotated Collection—23 Compositions)  
"The New Hanon"—and other pedagogical works on  
"Artistry in Piano Mastery"

312 77th Street (UNION 3-7281)  
North Bergen, N. J.

(20 minutes by bus from Times Square)

## A NEW EXPERIMENT IN MUSIC EDUCATION

Zino Francescatti, world-famous French violinist, together with Donald Voorhees and the Telephone Hour Orchestra, will make an outstanding contribution to Music Education in America on February 15th over NBC.



FRANCESCATTI

this noted program in the October Issues of KEYBOARD JR and YOUNG KEYBOARD JR.

The Telephone Hour has invited the more than a million young music students who read KEYBOARD JR MAGAZINES to select the numbers to be played on its program.

You will find full information on how your students can play a part in the making of

## Sigmund Spaeth to Write Text for Opera Edition

Dr. Sigmund Spaeth has agreed to author the Special Opera Edition of KEYBOARD JR to be released in January. In his ever-fascinating style Dr. Spaeth tells the absorbing story of the beginning of opera and the romance of its development. The famous musicologist adds a generous sprinkling of behind-the-scenes stories of the Metropolitan, its chorus, orchestra, rehearsals, conductors, etc.

This issue features many studio photographs of the Metropolitan's outstanding young American singers—Robert Peters, George London, Rise Stevens, Marguerite Piazza, Patrice Munsel, Jerome Hines, Robert Merrill—and Director Rudolf Bing. These pictures are suitably arranged for cut-out purposes.



SPAETH

## Operatic Encore Special for Bulletin Boards

KEYBOARD JR'S beautiful series of ten oversize pictures, especially made for bulletin board use, will be of particular interest to teachers. These photographs have a remarkable operatic flavor and show many of the most popular stars in their most famous roles.

## KEYBOARD JR MAGAZINES

1346 Chapel Street

New Haven 11, Connecticut

## MAY ETTS

Associate of Guy Maier  
Private Piano — and  
Lecture Demonstration Courses in  
Fresh Perspectives for Piano Teachers  
709 Steinway Building  
113 West 57th Street, New York 19, N. Y.

# Sherwood Music School

Founded 1895  
by  
Wm. H. Sherwood

1014 SO. MICHIGAN AVENUE  
CHICAGO 5, ILLINOIS

Degree courses with majors  
in Piano, Voice, Violin,  
Organ, Cello, Wind Instru-  
ments, Public School  
Music, Theory, Composi-  
tion, Artist Faculty of in-  
ternational renown. Mem-  
ber of National Association  
of Schools of Music. Write  
for Catalog.

Council has given each year a Citation of Merit to a conductor of a major symphony orchestra presenting the largest number of serious compositions, in larger form, by American-born composers during a single season. The conductors who have received this Citation up to the present are: Serge Koussevitzky, Eugene Ormandy, Izler Solomon, Leopold Stokowski, Alfred Wallenstein, George Szell, Howard Mitchell, and Pierre Monteux.

Out of the Hospital Music Committee of the National Music Council grew the National Association for Music Therapy, organized June, 1950. Up to that time the NMC BULLETIN had published in practically every issue for years news items about the progress of the use of music in therapy, finally issuing three times yearly the NMC HOSPITAL MUSIC NEWSLETTER, which was afterwards taken over by the National Association for Music Therapy. The Council was also active in promoting the organization of the National Association for Opera.

The Committee on Recordings, under the Chairmanship of Ray Green, has reported on a vast amount of important information in connection with this subject. These reports have been given at the General Meetings and published in the NMC BULLETIN.

The Committee on Music Rehabilitation, under the Chairmanship for-

merly of Mrs. Guy P. Gannett and now under the Chairmanship of Mrs. John B. Davison, has been active in sending musical relief to war devastated countries. This relief has taken the form of musical instruments, printed music, replacement parts for instruments, and music paper for composers.

The office of President of the Council was filled from 1940-44 by Edwin Hughes. Since 1944, Howard Hanson has occupied the position of President. The other officers and members-at-large of the Executive Committee are at present as follows:

*First Vice-President*, Mrs. Ada Holding Miller (President, National Federation of Music Clubs)

*Second Vice-President*, Otto A. Harbach (President, American Society of Composers, Authors and Publishers)

*Secretary*, William R. Steinway, (National Piano Manufacturers Association)

*Treasurer*, Walter G. Douglas (Chairman of the Board, Music Publishers Protective Association)

*Archivist*, Harold Spivacke (Chief, Music Division, Library of Congress)

*Members-at-Large*:

Marion Bauer (American Composers Alliance)

Thomas H. Belviso (National Association of Radio and Television Broadcasters)

Leon Carson (Chairman, American Academy of Teachers of Singing)

## First Choice In PIANO METHODS AND BOOKS!

### MICHAEL AARON PIANO COURSE

MICHAEL AARON PIANO PRIMER ..... .60

MICHAEL AARON PIANO COURSE ..... 1.25  
GRADES 1 - 2 - 3 - 4 - 5

MICHAEL AARON ADULT PIANO COURSE ..... 1.25  
BOOKS 1 - 2

MICHAEL AARON PIANO TECHNIC ..... 1.25  
BOOKS 1 - 2

MICHAEL AARON DUET BOOK ..... 1.00

### HYMN TUNES FOR BEGINNERS

By ESTHER RENNICK

A collection of beloved and familiar hymn tunes for the enjoyment of beginners, arranged in five finger patterns for piano (with words). Includes — Jesus Loves Me — Rock Of Ages — America, The Beautiful — and others. PRICE 60c

### STYLES and TOUCHES

FOR THE PIANO

By WILLIAM KREVIT

Designed to achieve general musicianship through better sight reading, concentrative listening and coordination of eye, hand and ear for smoother and more artful Keyboard performance. PRICE \$1.25

**MILLS MUSIC, INC.** 1619 Broadway, New York 19, N. Y.

## MTNA

Volume of Proceedings  
for 1950

Cleveland Meeting

Edited by

Theodore M. Finney

Now Available

\$5.00 340 pages

An outstanding collection  
of papers and articles on  
all phases of music teaching

Order from:

MTNA National Office  
32 Browning Street  
Baldwin, New York

S. Lewis Elmer (President, American Guild of Organists)

Ray Green (Executive Secretary, American Music Center)

Ernest E. Harris (President, American String Teachers Association)

Edwin Hughes (Leschetizky Association of America)

S. Turner Jones (Executive Secretary, Music Teachers National Association)

Gustave Reese (President, American Musicological Society)

The membership of the Council now comprises a force that can make itself felt in no uncertain manner in national musical problems. The National Music Council has made its membership conscious of the vast extent of organized musical activity throughout the U. S., and has acquainted its members with the objectives and activities of the many and varied interests through which our musical life functions. It has shown that all these varied interests are, to a greater or lesser degree, dependent on each other. It has established a means of ready communication between its member organizations, and has set up a national forum for the interchange of ideas, and for discussion.

It has increased the respect of a number of branches of the Federal Government for music, although much still remains to be accomplished in this direction. It has become a power to the end that the influence of music shall be strengthened in the nation's life, and that music shall continue to hold the high position it occupies and deserves in the nation's culture.

The National Music Council BULLETIN, a 32-page magazine published three times annually, is subscribed for by many of the most important public, university, college, and music school libraries, in addition to U. S. Government Departments, State and City Boards of Education, symphony orchestras, music firms, hospitals, radio stations, various musical organizations, and individual subscribers.

Besides accounts of the Council's meetings and work, the BULLETIN contains digests of Congressional legislation, proposed or enacted, concerning music; source reports of government musical activities; advance listings of contests, competitions and awards; activities of mem-

ber organizations; musical projects of the United Nations Educational, Scientific and Cultural Organization (UNESCO); occasional signed articles bearing on various aspects of the national musical scene; and accounts of musical activities which have or may have, national significance.

No advertising is accepted for the BULLETIN. Reprinting of articles in other publications is permitted and encouraged. Subscriptions at \$2.50 per annum may be sent to the National Music Council, 338 West 89th Street, New York 24, N. Y. ▲▲▲



LEO PODOLSKY  
Gives Courses  
throughout U.S.  
and Europe.  
Permanent address:  
7424 Merrill Ave.  
Chicago 49, Ill.

## Leo Podolsky Says:

"The value, versatility and vision of and for the National Guild Auditions are proven by some astounding facts—that teachers—all kinds—are willingly interested to submit their work, prestige, position to be understandingly evaluated by a colleague! — that to the pupils, not only does the teacher's attitude seem not strange in accepting the verdict of a different person-judge, but that they themselves react eagerly, interestedly and repeatedly.

"In all my travels—twice around the world—in no place did I find anything so fantastically unique for placing purpose, direction, and value before any grade pupil or teacher—for setting a single unifying goal for PROGRESS."

## NATIONAL GUILD OF PIANO TEACHERS

(Founded 1929 by Irl Allison, M.A., Mus. D.)

Box 1113

Austin, Texas

## The Latest Additions To The Successful

# Chappell Showcase for Piano

IN ATTRACTIVE SETTINGS OF MEDIUM DIFFICULTY

by Louis Singer

ALL THE THINGS YOU ARE	Jerome Kern
BEWITCHED	Richard Rodgers
CARIOCA	Vincent Youmans
I'LL BE SEEING YOU	Sammy Fain
JUNE IS BUSTIN' OUT ALL OVER	Richard Rodgers
THE NIGHT WAS MADE FOR LOVE	Jerome Kern
SO IN LOVE	Cole Porter
WUNDERBAR	Cole Porter

Each of the above .50

## Scintillating arrangements for one piano—four hands

by Trude Rittman

ALL THE THINGS YOU ARE	Jerome Kern
IN THE STILL OF THE NIGHT	Cole Porter
MARCH OF THE SIAMESE CHILDREN	Richard Rodgers
THE SURREY WITH THE FRINGE ON TOP	Richard Rodgers
YOU'LL NEVER WALK ALONE	Richard Rodgers

Each of the above .75

## THE CHAPPELL GROUP

Buxton Hill Music Corp.	•	Chappell & Co. Inc.	•	T. B. Harms Co.
DeSylva, Brown & Henderson, Inc.	•	Williamson Music, Inc.		
RKO Building		Rockefeller Center		New York 20, N. Y.



## DON'T PLAY with FIRE

NO FLAME—(USE)—NO DRIPPINGS

*Strayline's*  
WHITE PLASTIC

## SAFETY CANDLES

Candlelike services, Pageants, plays, etc.

Pipe lighted prism  
cut plastic flame.  
Color disc for col-  
ored lights. Used by  
some of the largest  
Colleges, Schools,  
Churches, Choirs &  
Orchestras.



**LAST FOR YEARS.** Complete with  
batteries and color disc. Sample \$1.50

8" \$15.00 per Doz.  
12" \$18.00 per Doz.

**STRAYLINE PRODUCTS CO.**

CODE DEPT. 10  
63 Main Street, Dobbs Ferry, N. Y.

### MUSIC TEACHERS

*Simplify your bookkeeping  
with the*

**NEW HRUBY LESSON RECORD**

Only 75c a copy, postpaid. Order now!

**THE HRUBY LESSON RECORD CO.**

14817 Euclid Ave., Cleveland, O.

### *Lutton Music Personnel Service*

and

**CLARK-BREWER  
TEACHERS AGENCY**  
(Music Department)

**We serve public schools,  
colleges, universities, and  
conservatories, by provid-  
ing qualified music per-  
sonnel.**

**MAY WE SERVE  
YOU?**

When you need a music teacher

*Write — Wire — Phone*

**LUTTON MUSIC  
PERSONNEL SERVICE**

Room 400

**64 East Jackson Blvd.**

**Chicago 4, Illinois**

**Phone HArrison 7-1279**

**C. A. Lutton**

**B. Lutton**

Manager

Asst. Manager

### Announcing the Fall Issue of the PIANO QUARTERLY NEWSLETTER

One year \$6  
Two years \$10

**Piano Teachers Information Service**  
509 Fifth Avenue  
New York 17, N. Y.

### CHARLES

(Continued from page 7)

pendence. Another excellent group activity is the repertory class in which music is not only performed but discussed by students and teacher from the historical standpoint, and from the standpoint of the composer's use of materials.

In conclusion, it has been said that it is the duty of every honest teacher to strive to make himself continually more dispensable. In vocal pedagogy this can only be accomplished when the student is growing as a musician as well as a vocalist.

### AHRENDT

(Continued from page 3)

composers, and will be more in a position to appreciate a real masterpiece of vocal expression when he hears one.

Grappling with the aesthetic problems of content, balance, climax, and unity of form and style in his own creative attempts, develops confidence in the student to judge the real worth of any particular composition he might be studying. But it also aids him in giving to his own performance of the work that focus of understanding which we call "musical maturity."

Furthermore, this new aesthetic experience could lead to an awareness and a genuine interest in some of the sister arts such as painting, drama, and literature which share the same aesthetic principles. Thus, his cultural base in the Fine Arts could be broadened significantly.

It could even go further by leading him into the spheres of philosophy and aesthetics, to say nothing of inspiring him to probe ever more deeply into the realm of music *per se*.

In conclusion, I should like to emphasize that if the objectives of cor-

relating the techniques learned in various music courses and aesthetic growth can be maintained then indeed we are closer to our common goal of reducing the production rate in our music schools of mere musical automatons, that is, performers without adequate musical judgment. Just as the development of technology in our present civilization is, in the long run, valueless without the development of a sound judgment to accompany or complement it, so also is the acquiring of techniques in the study of music able to bear but meager fruit without the fertile effect of a good sound musical judgment. I believe the study of composition with such an objective in mind can be of valuable initial assistance in developing such judgment.

## ADVERTISERS Index

Affiliated Musicians, Inc. ....	19
Associated Music Publishers, Inc. ....	16
Baldwin Piano Co. ....	17
Boosey and Hawkes ....	17
The Chappell Group ....	23
Jacob Eisenberg ....	21
May Etts ....	22
Arthur Gerry ....	21
Hansen Publications ....	15
Hruby Lesson Record Co. ....	24
Keyboard Jr. Magazines ....	21
Lutton Music Personnel Service	24
Mills Music, Inc. ....	22
Music Teachers National Association ....	Third Cover, 22
National Guild of Piano Teachers ....	20, 23
Piano Teachers Information Service ....	24
Theodore Presser Co. ....	18
Arthur P. Schmidt Co., Inc. ..	19
Sherwood Music School.....	22
Strayline Products Co. ....	24



n  
c  
n  
e  
l  
-  
t  
n  
g  
-  
-  
e  
y  
r  
a  
-  
h  
f  
o-

9

6

7

7

23

21

22

21

15

24

21

24

22

22

23

24

18

19

22

24

ER



## 1951 MTNA Volume of Proceedings

\$5.00

Order Now!

Contents will consist of articles and papers selected from those presented at the national convention held in Washington, D. C., December 1950, and at the first biennial convention of the Western Division held in Portland, Oregon, August 1951.

Use the coupon below for easy ordering.

Deadline for acceptance of pre-publication  
orders is December 1, 1953

Music Teachers National Association  
32 Browning Street  
Baldwin, New York

Send me.....volumes of the 1951 MTNA Volume of  
Proceedings at \$5.00 per volume. Bill me later.

Name .....  
(please print)

Address .....  
(number) (street)

.....  
(city) (zone) (state)

# MTNA DIVISIONAL CONVENTIONS, 1954

## EAST CENTRAL DIVISION

Minnesota Illinois Michigan

Wisconsin Ohio Indiana

### DETROIT

February 15-18

Hotel Statler

The American String Teachers Association will hold its National Convention jointly with the MTNA East Central Division Convention. Some of the tentative plans of the ASTA part of the program include the Toledo Youth Symphony, a Cleveland chamber ensemble of young people and Jascha Heifetz to play and speak. Other program plans include an evening General Meeting that will present three American chamber operas and orchestra, an evening festival chorus performing contemporary church music, and an opportunity to be guests at a Detroit Symphony rehearsal. Outstanding sessions in piano, strings, voice and other subject areas will be offered throughout the convention.

"The Convention That Will  
Be Different"

Local Chairman: Dr. Marjorie  
Walthall



Local Chairman: Gerre Wood  
Bowers

## SOUTHWESTERN DIVISION

Colorado Arkansas New Mexico

Texas Oklahoma

### SAN ANTONIO

March 3-6

Hotel Gunter

#### SECTIONAL PROGRAM CHAIRMEN:

*Theory-Composition:* Dr. Ralph Guenther, Texas Christian University, Fort Worth, Texas

*Contemporary Music:* Carlos Moseley, University of Oklahoma, Norman, Oklahoma.

*Piano:* Robert Hoffman, Musical Arts Conservatory, Amarillo, Texas

*Strings:* G. Lewis Doll, Director of Music, San Antonio Independent School District, San Antonio, Texas

*Organ:* Kenneth R. Osborne, University of Arkansas, Fayetteville, Arkansas

*Student Affairs:* Lemuel Childers, Tulsa, Oklahoma

*Psychology:* Dr. Mortan Keston, University of New Mexico, Albuquerque, New Mexico

*Voice:* To be announced

*Musicology:* To be announced

*Program details will appear in the November-December issue of  
AMERICAN MUSIC TEACHER*